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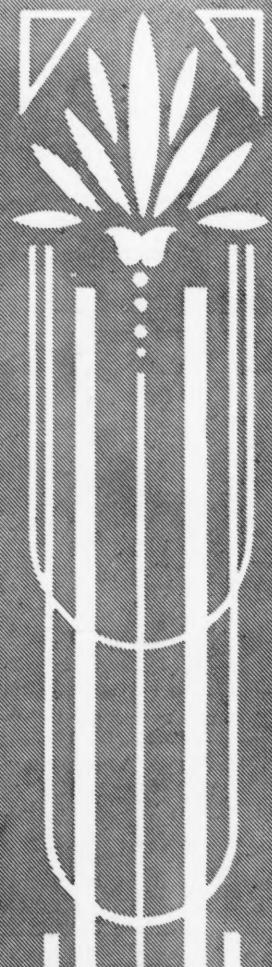
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THE AUTHOR & JOURNALIST

Published Monthly at 1837 Champa Street, Denver, Colorado

Founded 1916. Single copies, 20 cents; Subscription, \$2.00 a year, in advance; Canadian and Foreign, \$2.50 a year. Entered as second-class matter April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. All rights reserved. Advertising rates: \$3.50 per inch; quarter page, \$12.50; half page, \$25; full page, \$50. Write for time discounts.

Official Organ: The American Fiction Guild; The National Association of Business Writers.

WILLARD E. HAWKINS, Editor



JOHN T. BARTLETT, Business Manager

Associate Editors: David Raffelock, Harry Adler, John T. Bartlett, Frank Clay Cross, Thomas Hornsby Ferril, Doris Wilder.

VOL. XIX

NOVEMBER, 1934

NO. 11

AS IT APPEARS TO US

BOOKS OR MAGAZINES?

With the publication in this issue of the annual *Handy Market List of Book Publishers*, many readers undoubtedly will find themselves asking the question: Is it better to write books or to concentrate on magazine material?

Remembering that the average novel nets less than \$400 for its author, many will decide to stick to magazine work. Some will look at the other side of the picture and determine that since notable best sellers have earned more than \$100,000 in royalties, this is the real field of opportunity.

To us, the answer to the question would seem to depend upon the author's individual qualifications. If his forte is writing popular types of fiction—Western stories, detective yarns, romance, or general adventure—the magazines are his best bet. A capable "pulp" writer may establish magazine connections which will net him an income of several thousand dollars a year. If he should devote the same energy to books alone, it is probable that his income would drop materially. For example, if he should sell a 70,000-word book-length novel or its equivalent to a pulp magazine, his return, even at depression rates of 1 cent a word, would be around \$700. Published in book form, the probable return would be less than \$300. In actual practice, the Western writer is likely to sell his product to magazines and then get a little velvet out of its publication in book form.

One exception to this rule exists for the sex writer, who may fare better in the book market, principally because the magazines using sex fiction pay extremely low rates and are prone to leave their creditors in the lurch at inconvenient times.

Moreover, the capacity of the popular magazine field to absorb a writer's entire output is greater than that of the book market. Several pulp writers could be enumerated who sell around a million words a year—the equivalent

of about sixteen novels. It is not likely that so many novels could be absorbed from one writer by a book publisher, although we know of prolific writers who turn out six or more novels a year. The situation in their case is met by issuing part of their output under pen names.

The problem is not materially altered if we weigh book writing against writing for "slick" magazines. A serial in *Cosmopolitan* or *Saturday Evening Post* might net its author from \$30,000 to \$75,000 which, in by far the majority of cases, is several times what the same novel issued in book form would gross in royalties.

But there is a field in which book publication offers the writer greater opportunity than magazine publication—and that is the field of quality writing.

The few quality magazines—*Harper's*, *Scribner's*, *Atlantic Monthly*, *American Mercury*, and a possible two or three more—can absorb only a definitely limited amount of material. The book field, on the other hand, can absorb practically all of the quality manuscripts (in book length) that are offered.

A fairly large proportion of writers whose work appears now in quality magazines first made their reputations through book publication. Ernest Hemingway and William Faulkner are examples that come to mind.

Conditions being as they are, then, our answer to the young writer who desires to attain success by the most direct route must perforce be as follows:

If you feel that your forte is writing popular fiction, direct your efforts toward the magazines. When you have built up a reputation in that field, the book publishers probably will make overtures toward you. If, however, you feel that you can write outstanding material of literary quality, depth, and sincerity, by all means write books. When you have built up a reputation through your published books, the

magazine editors will open up their pages to you. And one book in this field may make your reputation, whereas it will take a shelf-full of novels to give you a reputation in the lighter realms of romance, sex, or adventure.

FOR PROFESSIONALS ONLY

Among petty schemes designed to wring dollars from the more gullible of literary aspirants, the "anthology" racket is one of the most persistent. It is closely allied to "vanity publishing"; in fact, the only difference is that the anthology publisher gets his revenue by grouping a number of aspiring poets together in one volume, while the vanity publisher induces an author to pay for having his individual manuscript printed.

Whatever the details of the plan, it is entirely within the law, so long as the anthology publisher actually prints and delivers copies of the book according to contract. However, it is always necessary to employ a degree of subterfuge in order to secure contributions. The prey will not rise to the bait if it is baldly revealed in advance that they can buy their way into a proposed anthology. The usual plan is to solicit contributions without mentioning this latter feature. When the poem is safely in the publisher's hands, the author is notified of its "acceptance." The incidental fact that this acceptance involves the purchase by the author of a certain number of books is broken in the gentlest possible manner.

It is somewhat astonishing, however, that a periodical supposedly published in the interests of writers should engage in such a venture. *The Writer's Review*, published at Cincinnati, Ohio, apparently saw no reason why it should not participate in the profits thus to be derived.

In its August issue, this periodical published the following announcement:

Writer's Review will publish monthly one page of poetry and pay space rates on acceptance. Verse should be from four to sixteen lines. There are no tabus; no prescriptions on meter or rhyme. Enclose stamped addressed envelope with your verse. Send it to Neil Drake, Poetry Editor.

A reader who submitted a poem in response to this call was elated by an "acceptance" on stationery of "Cornwall House," publishers of *Writer's Review*. The letter was a mimeographed "fill-in" of three pages, reading in part as follows:

Dear _____:

We have accepted your verse for inclusion in "The Cornwall Anthology" for 1934. The poetry in the volume embraces some of the best talent in America and the book itself has been designed with care and artistry. You will be happy, when you see a copy, to be represented in it.

The retail price of "The Cornwall Anthology" is \$3, and we are asking those poets included in the

1934 volume to buy four copies for \$8. "The Cornwall Anthology" will make a lovely Christmas present; a gift of originality for your choice friends as well as a treasure for your own library.

The verses included in the book have been chosen with great care; thousands of poems have been received and we have corresponded with poets in every part of the country to choose a few score verses which we believe are the best written this year. . . .

The question may arise in your mind as to whether or not it is proper for you to assist the publisher in bringing out a book containing your poetry through purchase of several copies. We are glad to answer that question.

Cooperative publishing, as with everything else on this earth, can be done right, or can be done wrong. Cooperative publishing is wrong when these factors enter into the case.

1. The verse included in the volume is poor, thus lowering the tone of the entire book.

2. The printing and binding may be inferior.

3. The publication date is not met on time.

4. The publisher may not live up to his obligation.

May we answer these four points in regards to Cornwall House. As publishers of *Writer's Review*, the best writer's magazine and the only one edited solely for the professional writer, we have on our staff of trained editors whose job it is to know inferior work at a glance. (*Sic.*) The only verse accepted for our anthology is verse that we sincerely and honestly believe is talented able work. Read our magazine, and judge from it whether or not you think we have the knowledge to know and recognize talent.

As for the printing and binding of the volume, we have been engaged in fine book printing since 1911. . . . We guarantee to meet our publication date. . . .

For only eight dollars you will receive four copies of this book with your verse in it, plus the features mentioned above. . . . We are proud and honored to have your work in our collection.

Sincerely yours,

LOU GREEN

The portions of the letter omitted for lack of space relate to the many advantages that will accrue to the writer who raises the necessary eight bucks to have his sixteen-line poem included in this volume of the best verse written this year. Since *Writer's Review* is edited "solely for the professional writer," no doubt the clinching appeal to such professionals will be the third one enumerated, namely:

3. The satisfaction you will receive from owning this anthology and giving a few copies to your friends cannot be measured in money. It is however, a pleasant feeling to own a fine book with your own work in it.

If the offer made by *Writer's Review* to its wide clientele of professional authors does not fully meet their demands for recognition, perhaps they will be interested in a more unique offer contained in a letter sent out by Henry Harrison, Publisher, of New York. Mr. Harrison's magazine is *Poetry World*. In its laudable aim to have "the strongest and most talented editorial staff of any poetry magazine," it invites the recipient of the letter to become an editor, associate editor, or contributing editor. However, none of these titles is to be lightly

gained. Those who can afford to pay \$11 monthly for the privilege may become "editors"; less affluent but perhaps equally talented persons may become "associate editors" on payment of \$6 monthly, while "contributing editors" are accepted for the modest sum of \$25 yearly, to be paid in convenient installments.

And yet sour individuals claim that there are no opportunities in literature!

JACKET BLURBS

We feel assured that all writers who have had books published will send up a fervent and unanimous "Amen" to the protest voiced in this issue by Miriam Allen deFord. It is doubtful if ever a publisher issued a book with a jacket which wholly satisfied the author. Perhaps there are privileged authors who have been granted a voice in the preparation of the jacket. Certainly the rule is that the author has to "take it on the chin" and accept whatever the publisher chooses to give him.

The publisher's point of view seems to be that the author must at all costs be prevented from knowing what will appear on the jacket. He—the author—is sure to want it changed and his changes will be all wrong. The editor of *THE AUTHOR & JOURNALIST* had the experience, when a detective novel from his pen appeared under the imprint of a reputable publisher some three years ago, of discovering that the "blurb" on the inside of the jacket very carefully gave away the essential element of the mystery. All his careful plotting, his withholding of this important disclosure until the final chapter, was thus rendered of no avail. Any reader who had read the blurb had the clue of the mystery in advance. The publisher's answer

to a heated protest was, in effect: "Leave such matters to our experience. We know how to write these blurbs so that they will sell books. Authors are proverbially dissatisfied with the blurbs—that's why we never let them see them in advance."

Forewarned, however, is forearmed. The wise author will insist, as Miss deFord suggests, upon a clause in his contract giving him the right to pass on the jacket material.

WANT MORE WRIGHT

Sewell Peaslee Wright's article in our October issue, "The 'Detour Theory' of Plotting," closed with the suggestion that if readers were sufficiently interested, the author would be glad to write a sequel "putting a magnifying glass" on the section of the map involving the climax. The response to Mr. Wright's article was overwhelmingly favorable. In fact, the demand for a follow-up article was so insistent that we wired him to go ahead and write it. The manuscript is already in our hands, and will be published in the December issue, which also contains the quarterly Handy Market List of periodical markets.

PROLETARIAN

"What is a proletarian story?" inquires an A. & J. reader, referring to the market listings which demand this type of fiction. Harold Lambert and Nathan B. Levine, editors of *Scope*, one of the new experimental periodicals devoted to this type of work, thus define it: "A story dealing with workers' lives, written with economic implication and with utter simplicity."



Realism Not Enough

. . . By ELIZABETH JENKINS

ZONA Gale in a recent lecture spoke impressively upon her major theme that beyond realism there is "the more"—that which gives meaning, gives significance, to life. She pointed out that the majority of people have not the power to see beyond and within the visible and for that reason need art, especially the art of literature, to help them interpret what otherwise might have little or no meaning—would be, in fact, commonplace.

This is the viewpoint of the poet, the mystic. To her the artist is one who is able through his sensitive insight to see values in every-day experience unseen by others. Not only has he the power thus to penetrate experience, but he is able to enter emotionally into the lives of others. He actually feels, thinks, and acts imaginatively as do the characters of his creation. Thus they become alive to him, so alive that he is able to make them live for others. Not that he ma-

nipulates them as one does puppets. On the contrary he doesn't know himself what his characters will do in certain situations until "it comes to him."

By way of illustration she told of her experience in writing the short short-story, "Miss Cake." The name came to her one day while she was driving in the country. On her return she wrote it at the top of a sheet of paper and waited. At that time she had no idea what the story was to be about, except that it was to be about Miss Cake. Later she saw Miss Cake standing before the carved entrance door of a pretentious house. That was all. Some time later she saw the door opened by a servant, saw Miss Cake passing through the hall and standing before a man seated at his library desk. Then she knew what the story was about.

This description of the creative process as experienced by an artist of note is most revealing. It shows how the artist works in a medium beyond realism, beyond the visible fact. It helps to an understanding of her meaning when she speaks of the creative process as one that demands an emotional extension of sense perception. Also of her final word—"lifting the creative sense in a ritual of renewal." It reveals why realism is not enough.

STRAIT-JACKETS AND AUTHORS' RIGHTS

. . . By MIRIAM ALLEN deFORD

YOU have written a book—whether it is a novel or a work of non-fiction does not matter. You have been laboring on it for perhaps a year or more, you have written and rewritten it, made a final copy, and sent it out on its journeyings. At last the moment of triumph has arrived. A reputable publisher has accepted the manuscript, you have received and signed the contract, you have read galley proofs and page proofs, sent in suggestions for reviewers' copies, if it is non-fiction have completed the further task of compiling an index, and the date of publication is set.

Then comes the great day; you receive the half dozen or so author's copies to which you are entitled. Your book—your first book—is out! Perhaps you imagine that all your troubles are over now, and that all you have to do is subscribe to a clipping bureau and sit back and wait six months for the first royalty report.

Alas, your troubles have just begun. For that book will have a cover, and around the cover will be a slip-jacket; and in both these features—particularly the latter—there is a strong probability that you will find plenty of woe. The author has nothing whatever to say about them—that is, the beginning author who is in question now. The slip-jacket is a veritable strait-jacket for authors.

The cover does not matter so much, though I have sometimes wondered what remainders of odd colors and fabrics are sold by persuasive textile manufacturers to easily pleased publishers. When I brought out a book dealing with illegitimacy, I was not overly surprised to find that it was bound in "a touch of lavender." But a friend of mine who issued, with a first-class house, a serious scientific work, and found it bound in a strange pinkish shade with yellow end-papers, had reason to be annoyed. And in my rather extensive scientific library, I note books on heavy technical subjects parading in the inappropriate hues of bright orange, arsenic green, and baby blue. Also, a survey of radical theory might have met with more imaginative treatment from one of the biggest publishers in America than the scarlet cover which adorns it. And the title on the back should at least be readable, which it frequently is not.

Miriam Allen deFord (in private life, Mrs. Maynard Shipley) is the author of "Love Children: A Book of Illustrous Illegitimate" (Dial Press), of thirteen "Little Blue Books" (Haldeman-Julius), of stories in the O. Henry Memorial volumes for 1930 and 1934, and stories and articles in many magazines, including Scribner's, American Mercury, New Republic, The Nation, etc. She is staff correspondent of The Federated Press. Her home is in California.

But all this is of small moment. It is the slip-jacket, with its "blurb," that makes the authors tear their hair.

To begin with, your experience will be that about half your reviewers, especially in newspapers, and in the "brief notices" in various magazines, will apparently never have opened your book. They will take their three or four sentences from the blurb on the dust-jacket, and the clipping bureau will send them back to you in monotonous—and expensive—repetition. This would not be so bad if it were not for the fact that evidently the blurb writers have never opened the books either. Repeatedly the blurb makes inaccurate statements about the contents of the book, misspells or alters names used in it, and even gives untrue information about the writer.

It is not only the author of the first book who suffers thus. And the nature of the book makes no difference. Mary Roberts Rinehart has a long enough list to her credit, heaven knows, and her own son is one of her publishers; yet the slip-jacket of her mystery story, *The After House*, contains the statement that "the captain, the owner, and the steward were mysteriously murdered." If Son Rinehart had read his mother's novel, he would have discovered that the "murderees" were a guest and a maid. Similarly, one of the principal male characters in William Faulkner's *Light in August* is named Lee Christmas. On the slip-jacket he becomes Joe Christmas. I have read at least five reviews in which his name was given as Joe, though it is so given nowhere in the book.

Joseph Henry Jackson, the well known newspaper and radio book reviewer, says that "it is not an uncommon thing, as readers [and writers] know to their sorrow, for a book's jacket to suggest far more than the volume itself justifies. That, one supposes, it 'salesmanship'; at any rate, whatever you call it, it's something from which the world has suffered too long. We're so thoroughly accustomed to exaggeration, in fact, that we expect it. We subconsciously allow for the principle of the 'blurb.'"

If this were the only crime of the slip-jacket blurb, readers might have a right to complain,

but I imagine most authors would be complacent. But though exaggeration is one of the vices of the blurb, inaccuracy is a worse one. An instance has recently come to my attention which presents an excellent example. Since the book has just been issued, I shall not give its title or publisher, but shall say only that the latter is one of the longest established and best known in the business.

This book is a documented study of the history of a certain social movement in America, based upon exhaustive research. Its value depends on the personal knowledge and sympathetic viewpoint of its author. The inside flap does two outrageous things under these circumstances: first, it makes a statement regarding the author which would entirely invalidate her ability to write such a study, and which happens besides to be untrue and very much represented by her; second, it represents the book as having been written in an "ironic and humorous" vein, which it decidedly is not, and concludes with a remark about the "follies and excesses" of the persons of whom it treats, adding that these "follies and excesses make them and their endeavors an authentic part of our American inheritance." (Incidentally, a remarkable *non sequitur!*) Finally, it devotes the back cover of the jacket to a biographical sketch which is not only written in an amused, patronizing tone hardly likely to recommend the author to serious readers, but also includes personal matter given by her to the publishers for quite other purposes, and the publication of which may do her considerable professional harm. The tone of many of the reviews now appearing indicates that several reviewers have followed the good old custom of taking their impression of the book and its significance, not from the volume for which the author is responsible, but from the slip-jacket blurb for which she is not.

I have gone into this case in detail because it illustrates admirably the situation in which the author finds himself. This writer was exceedingly angry when the first copy of her book arrived and she saw what had been done to her. She protested at once, and vigorously, against the worst of these misstatements, and the publisher took the trouble to wire her protest to all recipients of review copies. Thereupon the company followed up this attempt at amends by enclosing with the review copies a circular letter making a further misstatement worse than any of the others, saying that the book led up to a certain conclusion and prophecy which the author had carefully avoided making, and with which she does not agree! This too has been seized upon by reviewers trying to make their job easier. She is spending much of her time at present writing letters to

magazines which have published reviews, correcting false statements based upon the material sent out by her own publisher. (Recently a second edition was published, correcting these errors, but too late for the reviewers.)

In despair, this writer finally asked the publisher point blank what was the author's right in regard to seeing and passing on the slip-jacket. She was informed that that right is exactly nil. A representative of the publisher told her that for years she had been arguing at conferences and conventions that an author has as much right to read proof and pass upon a slip-jacket as upon the book itself, but without success. (It is rather ironic that the only publisher's representative who has apparently taken this attitude should be the one to commit this galaxy of mistakes!) She said she would renew her efforts, but that as things stand now if the author does not demand and stipulate that copy for the slip-jacket shall be read by him before printing (and the beginning author is in no position to enforce such a demand) he must take his chances on having this or worse things done to him.

I am not outlining this situation in any mood of personal complaint. The slip-jacket on my own first book was entirely correct in wording, not at all exaggerated, and even pleasing in appearance—which is something, when one recalls some of the rashes and hemorrhages which serve as dust-jackets for the soberest books. I do know of one case in which a celebrated artist was a friend of the author's, and as a gesture of friendship offered to draw an appropriate cover free of charge; the publisher refused the offer, preferring to engage his own regular artist, and the jacket which finally appeared was painfully inferior to the one that might have been. But neither the author nor his friend objected, since they realized that probably the other artist was under contract.

Authors on the whole, though a touchy tribe, are inclined to be reasonable—in fact, most of us are more or less afraid of our publishers, awed by them, and humbly grateful for their acceptance of us. I know of a man who let his publisher print his entire book without paragraph indentations, according to a bright idea brought by a young compositor from Germany, though the result is ghastly. I know another who, after reading proof twice, had the pleasure of counting over 200 typographical errors in the completed book; apparently for every correction the publisher's proofreaders had made they had added another mistake too late for his revision—and these were among the highest-hatted of American publishers; yet even so, though he swore privately (especially at one error which made him say exactly the opposite

of what he meant) he did not protest. I myself had what I think is the unique experience of having had a book published on which I had never seen proof at all, in spite of my frequent appeals.

But such matters are part of the immemorial quarrel between the author and his publisher; they must be fought out individually and provide no basis for a general ruling. The slip-jacket problem is another matter altogether. In fairness to the author, there should be embodied in every book contract a provision that the author is to read proof not only on the volume itself but on the jacket as well, and that the jacket, as an inherent part of the book, is not to appear without the author's O. K. The pub-

lisher will still have plenty of opportunity to make mistakes in his advertising!

It seems to me that this is a question which is worthy of the attention of the Authors' League and similar organizations of writers. Perhaps it has never come up before because no one has called public attention to it. A questionnaire addressed to publishers might reveal if there are any who already take the trouble to extend this ordinary justice to the authors on their list. It may seem a small thing, a tempest not even large enough for a teapot and not worth making a fuss over, but to an author, especially in consideration of the unfortunate but widespread habits of overburdened reviewers, it may make the difference between the success and failure of his book.

THE STAMP ACT

. . . By S. OMAR BARKER

I MEAN postage. Use it liberally. I believe it pays. Anyhow it has paid me. What I am getting at is simply this: keep sending 'em out! Try, first, to do a good, honest job of work on every story you write, and then keep it on the move. Somebody, some day, somewhere will buy—if it is a good job. But they won't come to your files to find it. You've got to send it out.

Doubtless there are super-writers whose yarns always ring the bell the first whack. This counsel is not for them, nor for those who market through an agent. It is for the self-marketing writers who, like myself, don't always shoot every story right down the groove to first-time acceptance. Maybe we write some off-trail yarns, or maybe we miss the exact slant, even in good stories.

I know writers who arbitrarily limit the number of submissions of a rejected story to six, to ten, to a dozen. Not me. Somewhere an editorial heart is pinning for just what you've got—if you can get it to him at the right time. I believe in keeping them rolling—if re-reading convinces me they're reasonably good.

Some harassed editor is going to read this and cry out in anguish: "My Gawd, don't we get enough stale, dog-eared MSS. as it is? Lay off! Lay off!"

Well, don't send 'em out dog-eared. Once every year or so curry 'em over carefully and recopy 'em.

Sometimes an editor, frequently of some new venture paying rather low rates, earnestly urges me to send him some of my "new stuff." Erroneously he assumes that a newly written yarn is bound to be better. It is my firm belief that some editors buy too much on the other fellow's judgment. If they discern that a MS. has been visiting around some, they conclude that because others have rejected it, it is no good. It is my even firmer belief that the editor who buys what he wants, strictly on his own judgment, and doesn't give a tin horn toot who else may have turned it down, is the editor whose magazine gets the readers. I have found that there are a good many such self-confident, independent editors.

Witness: The first story I ever sold to *Adventure* had twelve rejections, pulp and smooth, on its little

file card back home. Nevertheless *Adventure* printed it, and I got a lot of good letters about it. One from Prof. Wm. Lyon Phelps—commending a pulp story!

Last year I sold an off-the-trail yarn that had been in the mails fairly steadily for seven years. It had cost me \$20 in paper, envelopes, and stamps, and it was a short, at that. It had collected for me a lot of rejection slips, but also a score or more of commendatory letters from editors great and small. It sold on my 75th trip, for \$75, netting something over postage, after all, and, after publication, some gratifying reader letters.

Every now and then a certain editor says: "Write us another story or two like 'The Wolf of the World'. That rang the bell!"

But six editors had turned it down before this one bought it. I've had more reader-response from yarns that didn't sell the first time out than from those that did.

Understand, I'm not advocating the blind alphabetical system where you just take the Market List and go down the line. No matter how many misses, every new shot must be carefully aimed. Sometimes current possibilities are exhausted. Then give the MS. a rest in the files. But only until a new market or a change of policy shows up that seems to you to offer a logical berth for your veteran of the mails. Then check it over carefully, revise and recopy if needed, and try again.

True, rejections are discouraging. But think of the welcome wallop of a sale on—say the 15th trip!

Here's what persistent performance of the stamp act has done for me: I've been writing and selling fiction fairly regularly for close to fifteen years, and I have only five short-stories in my files retired for rejection disability. One of them I may sell yet, and one is a collaboration.

In writing this I may have stepped off in a bog. Some editor may read it, and the next time he sees my name on a script, say: "Oh-oh! Here's that bird that believes in spending postage! Shoot this back and let him spend some more!"

But I doubt it. Such a lot of editors do rely on their own judgment.

THE ARBITER OF SMUT

. . . By STEPHEN G. CLOW

*O John S., in thy hours of ease,
Uncertain, coy and slow to please;
Alas! when sex-pulps knit thy brow
A devastating angel, thou!*

In a quaint little old-world office on West Twenty-second Street, New York, that might have been snatched out of *Dombey & Son*, sits John S. Sumner, militant secretary of the New York Society for the Prevention of Vice.

It may be that the writing brotherhood will wonder what interest this famous, ruddy-faced, athletic-bodied little man of over sixty summers—I mean summers—has for them. As a matter of fact, the gentleman exercises a vital indirect power over everything that comes from their clicking keys. He is the Cerberus of magazine "distribution."

It is Mr. Sumner's affair, backed by his powerful, endowed organization, to censor all New York's printed output, whether in sex pulps (the chief offenders) or in books, postcards or other pictorial representation. He is armed with full prosecutorial powers. But while he is strong to smite, he is, like his more famed predecessor, Anthony Comstock, also strong to save.

Few know that Mr. Sumner's impulses are, despite his position, mainly altruistic. That is, if you had a suggestive postcard (his especial *bête noire*) all printed up, but suffered doubts and fears on it, and went across Twenty-second Street to Mr. Sumner, he would advise you in the most friendly way whether or not it was allowable. If you went ahead after his decisive NO, it might be just too bad!

So heavily does his menacing shadow fall across the counting rooms of the magazine distributors in New York that, within the past three years, a "safety" system has been founded by them. The big wholesalers now submit to Mr. Sumner advance copies of all doubtful issues, as well as first issues of any publication suspected. That patient gentleman inspects every line of every page, as well as all the engravings and cartoons—and the advertisements as well. Should he return the samples to the distributor adversely blue-pencilled, the publication is refused or withdrawn as the case may be. This is merely a self-preservation gesture, for, in case of prosecutions, both publisher and distributor are included.



John S. Sumner, examining a haul of suspected literature.

Occasionally, on heart-reaching assurances of "never again," one offending issue may be allowed release, the heavy loss, otherwise, to the publishers being so apparent. No "influence" has ever the slightest chance of affecting Mr. Sumner, but if approached in a fair-and-square, sincere way he is always open to reason, sympathetic and reasonable to the last degree when he finds inadvertence and not intent.

Curiously enough, his greatest success has been in his offensives against indecent postcards. Against supposedly indecent books his prosecutions have met with almost complete failure. Liveright and others invariably bested him in court. But he sent at least three over-spicy "tabs" to Davy Jones' locker since September, 1933, via the distributors' deadly advance-copy route. This prophylactic technique has prosecution beaten all hollow; the evil-minded publishers are licked before they start.

Visiting Sumner's little office, one can feel the august shade of Anthony Comstock hovering everywhere, although mutton-chopped Anthony the Fierce operated from a Nassau street headquarters.

Of Comstock the story is told that, on a certain morning when he was getting ready to descend on a *Decameron*, *Heptameron et ors*

bookseller, the prey suddenly stalked into Anthony's private office! Indeed the old gentleman was just putting on his hat for his carefully-planned raid. Anthony's sky-blue eyes popped in amazement.

But the bookseller had got wind of the raid—and had decided to hop down and throw himself upon Comstock's mercy. And would you believe it (he told me the yarn himself)—when

he told piteously and supplicatingly his tale of penitence, Comstock hung his hat on the hook again and granted him official absolution! At the price, of course, of his surrendering all the unsold copies of the then proscribed titles—and promising in tears to go and sin no more.

It's a nice, heart-warming memory of that world-known dead old man, who so hated the evil that men do.

THE CUBAN LITERARY MARKET

By EDWARD BURTON LAWSON

CUBA, the largest of the islands in the West Indies, is quite a publishing center. In fact, newspapers and magazines are given birth with a rapidity that would seem to make the United States look to her publishing laurels as the country of many publications. But, as might be expected, many of these publications soon die, with the net result that the death rate is about equal to the birth rate. Few of the newly started publications last more than a short time. Most of them are fathered by some politician whose only ambition is to put himself in personal contact with the treasury in one way or another so as to obtain an easy living.

The result of this situation is that there are only a few old and well-established publications. Apart from these, there is practically no literary market in Cuba and even with these publications there are ifs and ands that should be understood in the beginning.

Cuban publications, as a class, are pirates. The editors and publishers frankly admit as much. The explanation is simple. With the United States so close at hand, only 85 miles from Key West, Florida, and with an abundance of publications of all kinds put out in the States, it is an easy matter to crib what is wanted and let it go at that. American publications circulate widely in Cuba. In Habana, many of the writers and newspapermen understand English as well as Spanish. For them it is an easy matter to lift an article from some American magazine, translate it and use it in a Cuban magazine. American publications are not copyrighted in Cuba and thus this piracy continues unabated.

That is the dark side of the picture, but, as in all pictures, there is a bright side, too. The Cuban is a fair fellow, on the whole, and a spender. When money comes easily it goes just as easily, so it is not difficult to sell the editors of the established magazines articles and other literary material, when times are good. Just now, as most people know, Cuba is very much in the dumps, suffering from a crisis and too much politics. At the present writing there isn't a chance of selling anything to any Cuban publication. But with world economic conditions improving and with every indication that the Cuban situation will clear up shortly and begin to get back to normal, it is only correct to say that there is a possibility that the Cuban literary market will open up in the near future. When money begins to come into Cuba for sugar and tobacco and other natural products, when the tourists begin to flock there by the boatloads as before, when the political pot ceases to boil and bubble as at present—then the free-lance writer can expect to knock out some extra money from a few of the publications in this island republic.

Let us look at the market and see what is asked:

Carteles, Alfredo T. Quilez, director, Habana, Cuba.

Always best to query the magazine before submitting the article. It buys no fiction or poetry. It is, however, interested in great discoveries; great inventions; scientific articles with a popular appeal, such as articles about glands; psychic research; adventure, such as hunting, fishing and hair-raising experiences; nudism; great crimes, and out-of-the-ordinary articles. The magazine has its own art staff so never buys art illustrations. Photographic illustrations, however, are purchased. Articles should run not more than two and a half pages long (standard 9x12 inches). If the article is longer it should be broken up into installments of about this length. If the same article is being published in an American magazine the editors demand that it be made available to them for publication at the same time as American publication. Release date is always observed by *Carteles*. Articles may be written in either English or Spanish, but if in Spanish must be correct and not high-school Spanish. Payment runs around \$10 per article or installment, if in English, and around \$15, if in Spanish that needs no correction. Payment is on acceptance.

Bohemia, Miguel A. Quevedo, Jr., director, Habana, Cuba. This magazine buys articles of international interest and with an international viewpoint. Subjects must appeal to a large number of people regardless of nationality or race. Articles about outstanding Cubans located in other countries would appeal. It also buys fiction, poetry, and art work. Is supplied with a photo service but would be interested in photos illustrating articles. Material may be in English or Spanish. Payment is made two days after publication at \$10 per article, regardless of whether it is in English or Spanish. Sometimes more is paid for special articles with extra value.

Todamerica, Tancredo Pinochet, director, Habana, Cuba. Interested chiefly in fiction. Has no particular preference as to type except that it should be intelligible to a Latin American audience. American type of fiction goes over well. Also fiction laid in Latin America, those countries south of the Rio Grande. Magazine is standard size and never uses fiction longer than a page and a half. The short short-story is especially popular, especially if it has a surprise ending. The market for articles is very limited with this publication unless they are of exceptional interest. Some poetry is used. Human-interest shorts and shorts in general are seldom purchased, most of these being clipped from other publications. Articles may be in English or Spanish. Real literary Spanish is the only acceptable form here. Pays on publication at around \$25 per article or story, sometimes less and sometimes more.

Outside of these three magazines the market isn't worth considering. The newspapers are hardly ever purchasers of material. The rest of the magazines fall in the same category. Outside of Habana there are no Cuban publications worthy of listing as markets.

It would be well to watch Cuba and, when rehabilitation gets under way, query these editors as to what they can use. *Carteles* and *Bohemia* are weeklies, while *Todamerica* is a monthly.

WHY THEY USE PEN-NAMES

. . . By MORTIMER WEISINGER



Mortimer Weisinger

BELIEVE it or not, virtually every professional writer in the fiction field of today has made use of a pseudonym at one time or another during the course of his literary career. It is interesting to study the different motives which have influenced authors to adopt a *nom de plume* for their work—they are as

varied as the proverbial Heinz products.

Perhaps the most common reason why writers use pen-names is that they are convenient. Many pulp writers are very prolific, and at times an editor finds it necessary to run two or more stories by a single author simultaneously in one issue so that he can keep pace with the writer's production. To prevent readers from regarding the magazine as a one-man affair, the editor concocts a pseudonym for the author's excess baggage. Thus it has come about that Frederick Faust may be represented in a single issue of a magazine with several stories, each listed under one of his dozen pen-names, the most prominent of the lot being George Owen Baxter, Max Brand, Evan Evans and John Frederick. Ironically enough, each of these pen-names is better known to pulp magazine audiences than the author's real name. (This latter, however, appears over an entirely different type of story and over verse which Faust contributes to *Harper's* and other quality magazines.) Similarly, George F. Worts appears at frequent intervals in *Argosy* under the name Loring Brent. And Frank Richardson Pierce, the veteran Western story writer, admits that many of his stories are regularly published under the name of Seth Ranger, so that he can have two stories in one issue. In connection with this, Pierce cites with a chuckle the reader who commented on his work, saying, "It is obvious that Seth Ranger knows his West; but I'll bet that Frank Pierce never rode a horse."

Some magazines have regular house names which take care of the overproduction of their

Mr. Weisinger is a senior at New York University, finishing up a pre-medical course. "I have been trying to write my way through college and am aiming at 100 sales before I am twenty-one," he states. He is associate editor of *Fantasy Magazine*, a fan magazine for followers of pseudo-scientific stories, in which type of fiction he has made numerous sales.

contributors. For instance, when an author has more than one story in an issue of *Ten Detective Aces*, the second story is likely to be published under the name of Cliff Howe. In *Thrilling Adventure Stories* the house name is Lieut. Scott Morgan.

Of late a great many magazines have cropped up featuring a book-length novel concerning the adventures of some single character. To mention but a few, there are *Doc Savage*, *Secret Agent X*, *The Shadow*, *Phantom Detective*, and *The Spider*. In most cases, the book-length novel is published under a house name. Kenneth Robeson, ostensibly the author of the *Doc Savage* novels, is really Lester Dent. Norvell Page, the well-known detective-story writer, writes *The Spider* novel each month, although it is credited to Grant Stockbridge. Brent House, supposedly the author of some of the *Secret Agent X* novels, is really Paul Chadwick.

Publishers insist on using these house names for various reasons. If the author writing the book-length novels falls down on the job, the publisher can readily assign the series to some other writer—and the readers will never notice the change. Also, should a series become very popular, and the author demand an increase in rates, the publisher can say—and often does: "Look here, Jones, I'd advise you to renew this contract with me. If you don't, I can get Smith to do the book lengths for us—he's willing to deliver them at half your price." And the poor author has to eat dirt, because it's usually a cinch for the publisher to fill his shoes.

Gilbert Patten, one of the most prolific writers of all time, was the original Burt L. Standish, a house name which Street & Smith have carried for many long years. Here is his story of its adoption and of the complications which may arise from assuming a name which is claimed by the publishing house as its property rather than the author's:

"'Burt L. Standish' was chosen by me for a pen name for several reasons. First, I was then trying to get away from a dime-novel reputation, having previously written for Beadle & Adams and Norman Munro under the name of William G. Patten. Secondly, because Street & Smith, who published the Merriwell stories, didn't want the real name of any writer on

them, but really intended to publish them as written 'by the author of Frank Merriwell,' after the style of credit on the Nick Carter stories. In my first contract with them they made no mention of author's credit on the little paper books, mentioning only 'Frank Merriwell,' a name I had created at their request. And there was a time after the publication of the sixth or seventh story that they dropped Standish and took up the Nick Carter style. However, by arguing that boy readers noticed the names of authors and liked to think of the writers of stories they liked as personalities with names, I finally succeeded in getting them to restore the pen name I'd placed on the stories. They are still using that name in one of their magazines on stories by 'ghosts' I've never met, in spite of strenuous objections by me.

"Maybe I could stop it, or could have stopped it once, but I still have a sneaking and strong affection for that old house, with which I was associated for over twenty years, and so I say, 'What's the use?' I hate a quarrel and I shun lawsuits when I can. Besides, I had knowingly permitted three 'ghosts' to do the Merriwell stories in the last two years of their first run. I didn't think so much of it then, as I was engaged in writing for their *Top Notch* and *Popular Magazine* under the names of Standish and Gordon MacLaren, as well as my own name. Later, I thought about it quite a little and squirmed plenty."

Another group of ink slingers used pseudonyms because they preferred not to be identified as members of the writing class. Edgar Rice Burroughs published his first few novels in Munsey publications under the name of Norman Bean for that reason. (He intended it to be Normal Bean and finally permitted his real name to be used in its place.) And Arthur J. Burks, successful fiction writer, began his career in *Weird Tales* under the *nom de plume* of Estil Critchie, because, he explains, "I was ashamed to be associated with the stigma of being known as a writer." However, his yarns evinced such a fan following that Burks was persuaded by the editor to disclose his real identity. Victor Rousseau, well known pulp writer, is really Victor Rousseau Emanuel. He leaves his last name off his stories because he does not want his friends and acquaintances to refer to him as an author. Eric Temple Bell, the distinguished American mathematician, and confrere of Einstein, has published all of his novels under the name John Taine for the same reason.

Still another motive for the use of a pseudonym is euphony. Elmer Rice, the well known playwright, is really Elmer Reizenstein. Michael Arlen is really Dikram Kuyumjian. The

famous mystery writer, Ellery Queen, is really Emanuel Lapofski, a musician of note. And Konrad Bercovici was christened Conrad Berkowitz.

As a matter of fact, writers use pen-names for reasons so diverse that it is impossible to classify them under separate heads. I have personally queried several of the more popular authors, and quote herewith the most interesting answers. Perhaps the gem of the lot is Will Fitzgerald Jenkins's amusing reply, which I quote as follows:

"Murray Leinster, my pen-name, was adopted because somebody flattered me. My first published stuff was sold to *Smart Set* when that magazine was edited by Nathan and Mencken (and some said God was a member of the firm) and was quite the hottest of the intellectual magazines. At least it seemed intellectual then.

"Since they bought the first stuff I was ever paid for, I naturally thought them persons of brilliant discernment and wisdom. And, being just out of short pants, I could be kidded. I think it was Mr. Nathan who suggested that I 'save' my own name for *Smart Set*, and use a pseudonym for inferior publications. Flattered, I agreed, and Wyndham Martyn (one of the good eggs of the world) tolerantly helped me to concoct 'Murray Leinster' out of some family names, and stuck it on the stuff I sold him. I've been using it ever since, (a) because it shortly acquired a trade-mark value superior to that of my own name, and (b) because as 'Murray Leinster' I could say profound-seeming things without feeling quite so much of an ass. Murray is a wiser, kinder, more tolerant, and altogether a hell of a better scout than I am. However, my last three books have been published under my own name, and from time to time a novelette or short-story has appeared with that signature, for one reason or another.

"'Leinster' is a place-name as well as a surname. The Irish kings of that small country were about the last to preserve their independence. And to settle all arguments, the official pronunciation is 'Lenster'."

Stewart Sterling, nationally known for his radio dramas, *Eno Crime Clues*, is really Prentiss Winchell. He uses a pseudonym for three reasons.

"First," he says, "I don't want to be confused with Walter Winchell—the lad who snoops to conquer. Second, because I wrote for *Black Mask* and other pulps while I was editor of *The Iron Age*, and the two didn't blend. And last, my wife's maiden name was Sterling—there's a Castle Sterling in Scotland, and Stewart is a Scotch name." We gather that Mr. Winchell is Scotch.

Erle Stanley Gardner, who needs no introduction here, says:

"I decided I wanted to become a writer . . . At first I wrote some of the most God-awful tripe that has ever found its way into New York City, but that was no news to me. I knew that I was going to write tripe. I knew before I had finished my first 'story' that I didn't have any natural gift as a writer. Everything that I was going to learn had to be dug out by the method of trial and error.

"I felt that sooner or later I would master something of the fundamentals of writing; I didn't want to have the first amateurish attempts stand in my way. Therefore, I decided to send out stories under a pen-name and to stick to that pen-name until I had written something that was good enough to sell.

"*Black Mask* published the first detective story I ever wrote. It was published under the name of Charles M. Greene and the editors of *Black Mask* knew me only under that name. . . .

"During the time I was selling exclusively to the wood-pulps, I had several offers to submit work to a magazine under a pen-name. I did write some fifteen or twenty under pen-names, but wherever I had an opportunity to check up on this, I found that it was better business to write under my own name and keep it before the public that much more prominently."

Ralph Milne Farley, famous author of science fiction, is really Roger Sherman Hoar, a former state senator. He explains his use of a *nom de plume* with this statement: "There is no need of secrecy about my pen-name. It was adopted originally by *Argosy* as a publicity stunt, and has been kept up since for no particular reason except that it is the name that fans know me by."

Will Levinrew, editor of *Great Detective*, and author of scores of mystery stories, is really William Levine. When Levine started out as a writer, he was working as a newspaper man, and most of his copy was turned in to the editorial desk with the note "rew," meaning "rewrite." Levine didn't think much of his early fiction and decided to adopt a *nom de plume*. So he appended the "rew" to his name, dropping the second "e" for euphony, to remind him constantly to rewrite and rewrite.

Eve Woodburn, author of about a thousand stories for the various love-fiction pulps, has on many occasions used the pen-name Kay Newcomb, when she had more than one story in a single issue.

Ray Nafziger represents the name of a pulp writer which would probably be as well known as H. Bedford-Jones if he had used it exclusively on all his work. Writing for the Clayton group for several years, he appeared under a

dozen pen-names, frequently with two or three stories in an issue. Among the best known of his disguises are Scott Hauter, Dale Denver, and William McKinley Calter. His recent book, *Hell Roaring Texas Trail*, was published under the name of Robert Denver.

Eli Colter, the well known Western-story writer, is really a woman, Elizabeth Colter, who shortens her name for obvious reasons. Malcolm Wheeler-Nicholson, popular author of adventure fiction, uses a *nom de plume* for work of his which he considers not up to par and which he thinks might impair his reputation if it were published under his real name.

Many of our mystery writers deliberately use pseudonyms to mystify their audiences. They disclose to the reader that their identity is shrouded in mystery, and they literally defy the public to penetrate their literary disguises. S. S. Van Dine had the nation guessing for more than three years before it was finally discovered that he was Willard Huntington Wright, the eminent literary critic and author of such serious works as *Modern Painting*, *The Creative Will*, *What Nietzsche Taught*, etc. In order that his mystery novels should not be judged in comparison with his previous scholarly works, Mr. Wright reveals, he adopted the pseudonym of S. S. Van Dine, taking an old family name from his maternal grandmother, who was a Van Dine. The S. S. has perplexed many, and the author and his publishers were quite amused to learn that S. S. Van Dine was found filed with books on steamships in the catalogues of some libraries. Mr. Wright has kept quiet about this, but judging from the titles of his murder cases, Bishop, Greene, Casino, Scarab, Dragon, Canary, and Benson, it is at once apparent that each name contains six letters. Does the S. S. stand for strictly six? Mr. Wright evades an answer.

Sax Rohmer, the English mystery writer, christened Arthur Sarsfield Ward, is as silent as some of his orientals about his reasons for using a pen-name. He writes me, in bold red-crayon script, on expensive uncut linen paper: "My reason for using the name Sax Rohmer is as great a mystery to me as it is to you." I doubt whether Fu Manchu and his death of a thousand needles could have squeezed more out of him.

Anthony Abbott, the popular mystery novelist and creator of Thatcher Colt, is really Fulton Oursler. Since many of Oursler's novels are published in *Liberty*, of which he is the editor, it is evident why he uses a pen-name.

It appears that the entire *Liberty* family and staff go in for pen-names. Grace Perkins, author of *Ex-Mistress*, *Boy Crazy*, and *No More Orchids*, is the wife of Fulton Oursler. Mrs.

Oursler is so prolific that she has used several other pen-names, another famous one being Dora Macy.

Only recently, Farnsworth Wright, editor of *Weird Tales*, received a story, "Mandolin," from a newcomer to his publication, one Virginia Richards. When Wright wrote to the author informing her of the acceptance of the story, the reply came back, signed Will Charles Oursler, and read to this effect: "My father, Fulton Oursler, is editor of *Liberty*, so I submitted my story to you under a pseudonym, because I did not want his reputation to prejudice you in deciding on the availability of my manuscript. Please publish the story under my real name."

William C. Lengel, formerly with *Cosmopolitan* and now associate editor of *Liberty*, has written literally dozens of books, each under a different name. Asked to explain himself, Lengel said, "I found out that the people who reviewed my books were persons whose

work I had rejected when I was on the staff of *McClure's*, *Cosmopolitan*, etc. They saw an excellent chance to even things up by panning my work. Hence a pen-name. Nowadays when book critics get a volume from an unknown writer, they invariably say, 'I'll bet this is that Lengel fellow with another of his *!!!!* pseudonyms!'"

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This article would hardly be complete without mentioning the hilarious case of Ted Tinsley, regular contributor to the various detective-story magazines, who, as treasurer of the American Fiction Guild, has gained for himself the sobriquet of "Ten Bucks Ted," because it is his sad duty to collect the ten dollars yearly dues from all members. When Tinsley was asked to donate a story for the Emergency Relief Fund for authors, he responded with a story appropriately signed, Taine Buxted (Ten Bucks Ted). And the yarn landed in print!

INCREASING THE VOCABULARY

. . . By SHIRLEY WARE

GETTING back into the writing game after a forced absence of several years, I found my vocabulary miserably stagnated. What to do about it? Reading and making notes would help, of course, but having a will that would be satisfied with nothing less than immediate results, I determined upon a plan that would serve to this end. It not only augments the writing vocabulary but the speaking one as well. Briefly it is this:

Take the day-book in hand. (What! no daily note book? Every writer should own and use one.) From somewhere in your reading—anywhere that you can depend upon a word to be in its proper use, select a word that you have not been in the habit of using before. Be sure that it is a word which would not be out of place working for you. Next, in parenthesis, write out the proper pronunciation and mentally repeat several times. Notice its derivation and consider its various forms (parts of speech). Write out a very comprehensive definition and follow this up with two sentences—one the sentence wherein you found the word; the other, one that you compose, making it a statement that is about something in your everyday life—your work, your play, your home, your friends—something intimate that will simplify the memorizing. Before the day is finished use this word in conversation at least once. If you write every day, and you should, repeat its use here, also. You will find that this gives you a working knowledge of the word and that it is no longer a stranger in your household. Go back over your day-book from time to time in an

endeavor to discover certain words that you have neglected and make it a point to bring them into general use, immediately.

In one month's time you have added thirty words and, believe it or else, thirty new words each month do not go by unnoticed. Besides, you'll be surprised at what a nice little game it is. All of a sudden some day you'll realize that it is getting late and you haven't tried your new word on anyone as yet, and that's very likely to be another story. Below is a case in point (two examples from my own notebook):

Word: *Bisects* (By'-sects)

Meaning: Divides into two or more equal parts.

Use: Theirs: The aisle bisects the room.

Mine: The hotel built a temporary wall bisecting the large lobby.

Word: *Tranquility* (Tran-kwil'-i-ty)

Meaning: Peacefulness, calmness, composure.

Use: Theirs: Poetry is an emotion remembered in tranquility.

Mine: Like the tranquility of my flower garden on a June mid-afternoon.

Of course, you understand, these are not necessarily words the meaning of which are not known to you, but words that for some reason or another are not in general use in your vocabulary and that could be employed to good advantage. In addition to this, it's a nice, gentle massage of the mind that stimulates the brain cells into other endeavors, a pleasing appetizer for the day's work that is to follow.

THE APPROACH TO THE STORY

. . . By WALTER HARBIN



Walter Harbin

for the approach of the writer.

When one sits down to read a story, the story unwinds as he progresses. The main character comes onto the stage, his struggle begins, the problem as to how things are going to turn out becomes acute, moving from crisis to crisis, until, in the denouement, the story "turns out" or "comes out." It unwinds as one reads.

Now when one whose knowledge of stories is derived entirely from reading them sits down to write a story, what could be more natural than to start at the first, expecting the story to unwind itself as he writes? They have always done so as he read.

Perhaps many successful writers have tried scores of stories that way before they began to have the faintest feeling that something was wrong as to approach. Many who remain unsuccessful never glimpse the fundamental error here.

When one who, consciously or unconsciously, has not developed the story builder's approach, begins to write with the clearest sort of story idea in mind, even then the wrong approach is so apt to trip him that success is a one-in-a-thousand chance. Having no clear goal, imagination wanders off after this or that alluring complication. In the very writing of his story the writer loses it. He cannot make it march, as the French writers used to put it.

In one way or another the writer must first build or get his story before he writes it—do

EXPERIENCE with beginners in short-story writing and observation of the changing mental attitude of some who have succeeded, brings conviction that no small part of the secret of professional success lies in the approach to the story. It is difficult for many, impossible for some, to abandon the approach of the reader

something in the way of winding it up. And he begins to wind it up where it ceases to unwind for the reader—at its last end.

One may begin to write too soon. Before one can read a story he must get a story to read. Before one can write a story he must get a story to write. One gets a story to read from a magazine or a book. One gets a story to write from his mind. How does the trained writer go about getting his story?

In his essays on criticism Poe is always the poseur, frequently almost a charlatan, but in his often quoted paragraph on "effect" he is an inspired prophet. The paragraph is quoted in 75 per cent or more of the books on the short-story and need not be repeated. Poe's dictum is that the "literary artist" setting out to write a tale aims it all, from "his very initial sentence," at a "preconceived effect." Canby's comment is—quoting loosely from memory—"Shift all your emphasis to your climax; make everything secondary to that."

Where does the climax of a short-story occur? Usually at its ending, including frequently its denouement. In many stories the denouement is itself the climax. But as a rule, "that high note on which every good story ought to end" begins at the main crisis whereby the story turns into its denouement.

How can one emphasize the climax at the start or in the middle of his story—all the way up to it, in fact—unless he has got that climax thoroughly into his mind and writes beginning, middle, and all with the aim to achieve that emphasis? Whether he writes his climax before he begins to write his story—few do that—or thinks it out, or emphasizes it by the writing and revision process, the trained writer approaches his story with the purpose of making and working up to a satisfactory climax.

"The Cask of Amontillado" is one of the most perfect examples of Poe's method. Its preconceived effect of horror produced by Montressor's revenge is the story. Poe not only knew that, in the end, the unhappy Fortunato was to be walled up alive in the cellars of the palace of the Montressors, but he had that cli-

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max in mind in every sentence. His "very initial sentence" forecasts Montressor's horrid triumph and Fortunato's doom.

Poe cared little for characterization. His heroes are personifications of Poe's almost infinite self-pity. What characterization this story shows is drawn from the climax. Desire for revenge is all there is to Montressor—that and a touch of madness. Fortunato's vanity, his fancying himself a connoisseur of wines, is exactly what is needed to enable Montressor to lure him to his doom. The setting—the carnival night, Fortunato's gay attire—enhance the blackness of the cellars and the doom they hold. They are there for contrast, which Poe knew so well how to use, and which he used in this story with careful selection as to detail, to emphasize the gloom of his climax. With the act of revenge with which the story ends, Poe began the building of this story. He began it where the reader ends it—at the last.

De Maupassant, playing with the idea of how insignificant an incident might be made the foundation of a story, built one from a peasant on the street picking up and carefully pocketing a bit of string.

The problem was one of climax. What crisis could this produce in a man's life? The climax is deadly, causing the man's death. What kind of man would be at once so thrifty yet have such pride as to die of humiliation? What kind of man would his neighbors delight in hounding with suspicion to his death?

The man was made a miser, wealthy, a money lender, merciless in securing all that was due him. But he was meticulously honest in the letter of his dealings, proud of his reputation for financial integrity. Last of all, what complicating circumstance could turn the picking up of a piece of string into tragedy? A purse has been lost. The fellow townsmen of the main character are glad to believe he picked up not a string but the lost purse. In vain he pleads that he would have returned the purse, points to his record; it was only a piece of string. It could not be proved that he had picked up the purse; but no one would believe he had picked up only a piece of string.

De Maupassant himself has given the history of the building of "A Piece of String." It is as I have briefed it here. He began to plan it where the reader ends it—at the last.

Certainly this does not mean that any writer writes a story backwards. But *in getting his story to write*, the trained writer approaches it always from the standpoint of its climax. Motivation and action and incident are devised mainly to produce and make climactic this climax with which the story ends.

This is done often by the writing and revision

process. The writer develops a story idea. He sees with some clearness a fair climax. He sits down and writes a story.

But it is far from *the story*. This first draft finished, he concentrates upon his climax—its drama, its suspense, its emotional appeal. He finds much in the preceding sequence that is inadequate. There is much in the enhanced climax for which the reader is unprepared. He goes back and changes motives, revises conversation, alters incidents, all with one aim—to move his story toward its climax. He finds that changes in the sequences suggest changes in the climax, and these in turn produce other changes in the sequence. Thus he weaves, back and forth, until he has brought his story up to the level of his best powers of expression. However he goes about it, his approach is from that angle—winding the story up upon its climax so that it will unwind with the utmost seeming of natural, free, and lifelike movement as it is read.

A young writer sent me a story idea, the gist of which was that a girl marries a man to keep him from losing his job. Each loves the other but neither knows it.

"Sound idea," I wrote. "You can sell it if you devise a climax and build a story to support it. Try a climax."

"The man has bought and furnished a bungalow," the author wrote back. "They marry and are to dine there; then she is to leave. Later he will help her secure a divorce. During that evening together a man enters—out of the girl's hidden past." He turned out to be a step-brother of the man. There was an attempt at blackmail.

That was the climax of a story of a girl with a hidden past. It had nothing to do with two people marrying, each unaware of the other's love. "Draw your climax out of these people—their motives in their situation. Let them produce their climax; don't bring it to them."

The next attempt was better. The man had a string of pearls that, in his family for several generations, had been given to a loved bride. He gives the pearls to the girl concealed in a china doll with an exacted promise that under certain conditions she will break the doll. The climax shatters the container of the pearls and reveals the mutual love. Practically all the preceding sequence was then built because of the demands of this climax. The story sold and illustrated the cover of a national magazine.

All this refers to the plotted story. There are other types—vignettes, character sketches, studies in this and that. If one has a story with a soundly developed plot, most of the story will appear in the climax; often it is no story at all until the climax reveals what it is all about.

"Shift all your emphasis to your climax." However one comes at it—by writing and repeated revisions building up the climax and building the story up to it, by thinking the story out, then writing it, by working it out largely on paper (leaving in the latter cases always the life and vision that comes with it to

the actual writing), the trained story writer will always approach his story from the angle of the climax. His approach is that of one who winds, and upon the skill and artistry of his winding will depend in large measure the delight of the reader in the unwinding of the story as he reads it.

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THE AUTHOR AND JOURNALIST'S ANNUAL

HANDY MARKET LIST OF BOOK PUBLISHERS

November, 1934

This directory of American book publishers is brought up to date and published annually. Information given includes names of firms, addresses, the approximate number of titles issued per year, types of books published, preferred length limits, methods of remuneration, and the name of editor or officer in charge of buying manuscripts. Publishers who have furnished incomplete information in all probability do not ordinarily consider submitted material. "Vanity publishers"—that is, racketeer concerns that publish at author's expense, without regard to merit of material—have been excluded. It is suggested that readers preserve this issue, and make corrections, as changes in the publishing field are noted in the Literary Market Tips department from month to month, until the next directory is published a year hence.

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French (Samuel), 25 W. 45th St., New York. Plays for amateurs, Little Theatres, etc. Royalties or outright purchase. (Demands reading fee for considering unsolicited MSS.)

Friendship Press, 150 5th Ave., New York. (10 titles yearly.) Books on world friendship. Juvenile fiction, ages 6 to 12, non-fiction; no fairy tales. Outright purchase.

Funk & Wagnalls Co., 354 4th Ave., New York. (30 to 40 titles yearly.) Non-fiction, adult; biography, travel, sociology, popular science. Semi-educational volumes. Royalties. George W. Jones, Jr.

Gabriel (Samuel) Sons & Co., 76 5th Ave., New York. (15 titles yearly.) Juveniles, 3 to 8 years, cutouts, novelties, ideas. Outright purchase, occasionally royalties. A. R. Gabriel.

Garden City Publishing Co., Inc., Garden City, N. Y. Reprint non-fiction, juveniles. No manuscripts purchased. Royalties. Robert F. DeGraff.

Ginn and Company, 15 Ashburton Pl., Boston. (150 titles yearly.) Exclusively textbooks for schools and colleges. Royalties. E. N. Stevens.

Globe Book Co., Inc., 175 5th Ave., New York. (10 titles yearly.) Non-fiction, textbooks; history, law, English, foreign languages, science. Specializes in texts, outlines, drill devices, and reviews for elementary, high school, and college use. Royalties, author's expense. H. A. Lerner.

Godwin (William) Inc., 66 5th Ave., New York. Light fiction, sex novels; books of permanent value (60,000 up). Royalties. Prefers query. Dorothy Waring.

Goldsmith Publishing Co. (The), 727 S. Dearborn St., Chicago. Juvenile fiction, all ages, up to 50,000 words. Outright purchase. A. A. Schoenberger.

Gorham (Edwin S.), Inc., 18 W. 45th St., New York. Religious books. Royalties, occasionally author's expense.

Gospel Trumpet Co., Anderson, Ind. (12 titles yearly.) Religious and moral novels. Adult and juvenile non-fiction, religious. Gift books; greeting cards; religious pageants, playlets for children, young people. Juvenile fiction, religious and moral; no fairy tales. Poetry. Greeting cards. Outright purchase or royalties. C. E. Brown.

Gotham House, Inc., 158 W. 11th St., New York. (12 to 15 titles yearly.) General publishers; emphasis on non-fiction, novels of high standard (up to 100,000). Royalties. Coley B. Taylor.

Graham (Charles E.) & Co., 39 Division St., Newark, N. J. Juvenile color books and playthings, 2 to 12 years; fairy tales; cut-outs. Outright purchase.

Greenberg, Publisher, Inc., 449 4th Ave., New York. (25 titles yearly.) Novels, non-fiction, adult; biography, psychology, science, education. Translations. Royalties. C. F. Friedman.

Gregg Publishing Co., 270 Madison Ave., New York. (40 titles yearly.) Commercial education, modern language, mathematics, textbooks. Business books. Royalties. Rupert P. SoRelle.

Grosset & Dunlap, 1140 Broadway, New York. Reprints only. H. F. Juergens.

Haldeman-Julius Publications, Girard, Kans. Non-fiction subjects for "Little Blue Books," usually by assignment. Outright purchase, payment on acceptance. E. Haldeman-Julius.

Hale, Cushman and Flint, Inc., 857 Boylston St., Boston. Principally non-fiction, adult; biography, travel, art, philosophy, popular science. Royalties.

Hall & McCreary Company, 434 S. Wabash Ave., Chicago. Grammar and high-school textbooks. Royalties or outright purchase.

Halsey Company, Publishers (The), 545 5th Ave., New York. Sophisticated sex novels, romantic novels. Royalties.

Harcourt, Brace & Co., 333 Madison Ave., New York. (120 titles yearly.) Novels, Non-fiction; biography, history, general literature. Children's books. Textbooks, college and high schools. Royalties.

Harlow Publishing Co., 3d and Harvey Sts., Oklahoma City, Okla. (25 titles yearly.) Law and school textbooks, classics. Royalties, outright purchase or author's expense. Victor E. Harlow.

Harper & Brothers, 49 E. 33d St., New York. (250 titles yearly.) Novels, Non-fiction, adult and juvenile; science, religion, travel, biography, popular history, etc. Textbooks, gift books; translations; medical, business, industrial monographs. Poetry, collections of short-stories, verse. Juveniles, all ages; fairy tales. Juvenile editor, Miss Ida Louise Raymond; business, Ordway Tead; college textbooks, F. S. MacGregor; high-school textbooks, R. M. Pearson; religious, Eugene Exman. Royalties.

Harvard University Press, 38 Quincy Hall, Cambridge, Mass. (100 titles yearly.) Scholarly books, non-fiction in all fields. Royalties.

Heath (D. C.) & Co., 285 Columbus Ave., Boston. (80 titles yearly.) Textbooks, technical works for schools, colleges. Royalties or outright purchase. Frank W. Scott; Alexander Green for modern languages.

Helburn (Wm.) Inc., 15 E. 55th St., New York. (6 titles yearly.) Architectural and industrial and decorative art books. Royalties. M. L. Helburn, Pres.

Henkle (Rae D.) Publisher, 100 5th Ave., New York. (15 to 20 titles yearly.) Novels (no mystery, detective, erotic or sensational types). Non-fiction, history, biography, etc.; translations. Miss Henrietta Henkle. Royalties.

Henley (Norman W.) Publishing Co., 2 W. 45th St., New York. (10 titles yearly.) Scientific, electrical, aviation technical books. Royalties or outright purchase.

Herder (B.) Book Co., 15 and 17 S. Broadway, St. Louis, Mo. (25 titles yearly.) Catholic religious novels. Catholic non-fiction; biography, history, science, education, religion. Textbooks. Royalties or outright purchase.

Hinds, Hayden & Eldredge, Inc., 5 Union Square, W., New York. (5 to 10 titles yearly.) Educational books. Textbooks—elementary and high school. Music. Royalties, occasionally outright purchase. Thomas N. Hinds.

Hoover (Paul B.) Inc., 76 5th Ave., New York. (50 titles yearly.) Medical works.

Holt (Henry) & Company, Inc., 1 Park Ave., New York. (100 titles yearly.) Novels, all types. Juveniles. Non-fiction; humorous and serious, business. Poetry. High-school and college textbooks. Royalties. Richard Thornton, president; miscellaneous Dept.; Gilbert Loveland, high school Dept.; Thomas J. Wilson, College Dept.

Home Correspondence School, Springfield, Mass. Books on writing. Royalties. J. Berg Eisenwein.

Hopkins (John H.) & Son, 200 5th Ave., New York. Novels, literary quality, popular appeal, love, romance, realism, adventure, Western, detective (60,000 to 65,000); non-fiction, biography. Royalties or outright purchase.

Houghton Mifflin Co., 2 Park St., Boston. (200 titles yearly.) Novels, all types. Non-fiction, serious and religious. Textbooks, technical works, classical collections, reference works. Juvenile fiction and non-fiction, ages 5 to 16. Royalties. Ferris Greenslet.

Inman (Maurice), Inc., 71 W. 45th St., New York. Reprints of rare books and standard works.

International Publishers Co., 381 4th Ave., New York. (20 titles yearly.) Novels, sociological and problem. Translations. Non-fiction, adult; biography, history, philosophy, politics, sociology, education, religion. Textbooks. Short-story collections. Royalties.

International Textbook Co., 1001 Wyoming Ave., Scranton, Pa. (100 titles yearly.) Technical and business textbooks written on assignment by selected authors. No unsolicited mss. D. E. Carpenter, Vice-Pres.

Jewish Publication Society of America, S. E. cor. Broad and Spring Garden Sts., Philadelphia. Jewish subjects. Novels. Non-fiction, adult and juvenile. Textbooks; volumes of short-stories, poetry, plays; translations. Juveniles; fairy tales. Royalties or outright purchase. Prof. Isaac Husik, University of Pennsylvania, Philadelphia.

Johns Hopkins Press, Gilman Hall, Homewood, Baltimore, Md. (30 titles yearly.) Non-fiction; scientific, history, practical science, political economy, medicine, general books. Does not solicit manuscripts. Royalties or author's expense.

Johnson Publishing Co., 8-10 S. 5th St., Richmond, Va. School and college textbooks. Royalties.

Jones (Marshall) Company, 212 Summer St., Boston. (10 to 20 titles yearly.) Distinctive non-fiction; architecture, the orient, technical books, books that appeal to a special market. Prefers preliminary summary. Royalties, occasionally author's expense.

Judson Press (The), 1701 Chestnut St., Philadelphia, Pa. (20 to 30 titles yearly.) Religious (Baptist) educational works, adult and juvenile; some fiction adapted to children, occasionally adults. Royalties, outright purchase, sometimes author's expense. Mitchell Bronk, D.D.

Judy Publishing Co., 3323 Michigan Blvd., Chicago. Dog books. Not in market for MSS. Royalties. Will Judy.

Kaleidograph Press, 702 N. Vernon St., Dallas, Tex. (15 to 20 titles yearly.) Books on poetry and poetry writing; books of verse. Royalties or cooperative basis. Whitney Montgomery.

Keystone View Co., Meadville, Pa. (5 to 10 titles yearly.) Visual instruction books. Royalties. G. E. Hamilton.

Kendall (Claude), 70 5th Ave., New York. Novels, general themes. Non-fiction. Juveniles. Translations. Royalties.

Kenedy (P. J.) & Sons, 12 Barclay St., New York. (20 titles yearly.) Novels (80,000). Juveniles (50,000). Catholic religious, historical, philosophical works. Royalties or outright purchase. J. F. Fallon.

King Alfred H., Inc., 432 4th Ave., New York. (20 to 25 titles yearly.) Novels; modern, American scene, Western (60,000 to 90,000). Royalties.

Kinsey (H. C.) & Co., Inc., 105 W. 40th St., New York. Novels, popular themes. Royalties. F. W. Wolford.

Knopf (Alfred A.), Inc., 730 5th Ave., New York. (125 titles yearly.) Novels, high quality. Non-fiction, not too technical. Occasional Juveniles. Translations. Royalties.

Laidlaw Brothers, 320 E. 21st St., Chicago; 36 W. 24th St., New York. (30-50 titles yearly.) Educational books. Royalties. E. E. Keener.

Lauriat (Charles E.) Co., 385 Washington St., Boston. Specializes in nautical books, facts, non-fiction.

Lawyers Cooperative Publishing Co. (The), Aqueduct Bldg., Rochester, N. Y. (50 to 100 titles yearly.) Law books prepared by staff.

Lea & Febiger, 600 S. Washington Sq., Philadelphia. (20 titles yearly.) Medical, dental, pharmaceutical, nursing, agricultural, general scientific books. Royalties.

Lippincott (J. B.) Company, E. Washington Sq., Philadelphia. (75 to 100 general titles yearly.) Novels, all types. Juveniles (50,000 to 75,000), 12 to 16 years; rarely fairy tales. Non-fiction, adult and juvenile, all types. Textbooks. Specializes in biography, history, art, fiction, educational and medical works. Rarely poetry or essays. Royalties; occasional outright purchase. J. Jefferson Jones; B. Lippincott.

Little, Brown & Co., 34 Beacon St., Boston. (80 titles yearly.) Novels, high literary standard (60,000 up). Juvenile fiction and non-fiction (25,000 to 100,000), all ages; fairy tales. Non-fiction, adult; inspiration biography, travel, drama, home economics, psychology. Textbooks; 3-act produced plays; legal works. Royalties; occasional outright purchase. General literature, Herbert F. Jenkins; school books, James W. Sherman, legal, Arthur Duhig.

Long (Ray) and Richard R. Smith, Inc., 79 Madison Ave., New York. Novels. Non-fiction. Juveniles. Royalties. (In bankruptcy but considers MSS.)

Longmans, Green & Co., 114 5th Ave., New York. (200 to 300 titles yearly.) Novels, few, carefully selected. Juveniles, 6 to 18 years; historical or present-day types. Textbooks. Non-fiction; biography, science, philosophy, travel, essays, technical and reference books. Plays; three-act comedies, 10 or 12 characters. Royalties. General MSS, Maxwell Aley, College textbooks, A. Walker. Elementary textbooks, William R. Crowley. Juveniles, Bertha L. Gunterman.

Loring & Mussey, 152 W. 13th St., New York. (25 titles yearly.) Clean novels (40,000 up); non-fiction (40,000 up); a few exceptional juveniles. Royalties; sometimes outright purchase. Barrows Mussey.

Lothrop, Lee & Shepard Co., 126 Newbury St., Boston. (20 or more titles yearly.) Juveniles (25,000 to 100,000). Novels (up to 100,000). Non-fiction; serious works. Royalties or outright purchase. Lucille Gulliver.

Lutheran Literary Board, Burlington, Iowa. (12 titles yearly.) Religious and scientific books, apologetics. Independently or author's expense. Dr. R. Neumann, Box 573, Burlington, Ia.

Lyons & Carnahan, 2500 Prairie Ave., Chicago. (15 titles yearly.) Textbooks; supplementary reading books. Royalties or outright purchase. J. W. Carnahan.

Macauley Co. (The), 381 4th Ave., New York. (50 titles yearly.) Novels, sex and popular themes. Juveniles. Biography; belles lettres; translations. Royalties; occasionally outright purchase. (Requires synopsis and sample chapters for preliminary consideration; do not submit complete MSS. unless requested.)

Macfadden Book Co., Inc., 1926 Broadway, New York. (12 titles yearly.) Health books only. Does not solicit MSS.

Macrae, Smith Company, 1712 Ludlow St., Philadelphia. (30 titles yearly.) Novels. Juveniles, all ages. Non-fiction, adult; biography, travel, nature, religion. Gift books. Royalties or outright purchase. Edward Shenton.

Macmillan Co. (The), 60 5th Ave., New York. Novels. Non-fiction, adult and juvenile; biography, economics, travel, scientific, religion, world problems. Technical works. Textbooks. Verse, translations, classical collections. Juveniles, all ages; fairy tales. Royalties. Harold S. Latham, general books; Allen H. Nelson, textbooks; J. N. Myers, medical; Doris S. Fatee, juvenile.

Maestro Company (The), Monadnock Block, Chicago. Inspirational, metaphysical books, novels.

McBride (Robert M.) & Co., 4 W. 16th St., New York. (100 titles yearly.) Novels, literary quality, popular appeal. Juveniles, 12 to 18; rarely fairy tales. Non-fiction, adult and juvenile; biography, history, travel, popular science. Royalties. Richard B. Gaenger.

McClurg (A. C.) & Co., 333 E. Ontario St., Chicago. Novels, popular appeal, American settings. Non-fiction, adult; biography, history, popular science, handicraft, agriculture, sports. Specializes in Western books. Royalties.

McGraw-Hill Book Co., 330 W. 42d St., New York. (100 titles yearly.) Non-fiction, adult; science, social science; political science, agriculture, business, economics, engineering. Textbooks, Royalties.

McKay (David) Company, 604 S. Washington Sq., Philadelphia. (30 titles yearly.) Juveniles, all ages. Scientific, business, technical books, classical collections, dictionaries, miscellany. Royalties—10 per cent of retail price.

McLoughlin Brothers, 64 Park St., Springfield, Mass. (80 titles yearly.) Juveniles, all ages. Novelties. Specializes in painting, toy, and linen books in color. Outright purchase or royalties. Edw. O. Clark, Jr.

McVey (John Joseph), 1229 Arch St., Philadelphia. Educational and technical books. Outright purchase.

Medical Art Agency, 191-27 113th Road, St. Albans, L. I., N. Y. Medical books, medical prints. Royalties, outright purchase, sometimes author's expense. F. J. Rebman.

Meigs Publishing Co., 805 Occidental Bldg., Indianapolis. (100 titles yearly.) Religious works, plays, pageants for special days. Royalties or outright purchase. P. A. Wood, Pres.

Merrill (Charles E.) Company, 381 4th Ave., New York. (12 to 50 titles yearly.) Elementary and high school textbooks. Royalties or outright purchase. Edwin W. Fielder.

Messner (Julian), Inc., 8 W. 40th St., New York. Novels, high literary quality, popular appeal. Adult non-fiction. Juveniles if exceptional. Royalties. Julian Messner.

Minton, Balch & Co., 2 W. 45th St., New York. (30 to 40 titles yearly.) Novels (60,000 to 90,000), literary quality, with American settings. Non-fiction, adult; biography, history, travel, politics. Juveniles. Royalties. Henry Hart. (Associated with Putnam's.)

Missionary Education Movement, 150 5th Ave., New York. (10 titles yearly.) Mission and world friendship study books, adult and juvenile, prepared on assignment by selected authors. Outright purchase or royalties. F. D. Cogswell.

Modern Library, Inc., 20 E. 57th St., New York. (20 titles yearly.) Reprints, anthologies. No manuscripts considered.

Morehouse Publishing Co. (The), 1801 W. Fond du Lac Ave., Milwaukee. (50 titles yearly.) Episcopal religious literature. Religious education. Gift books. Royalties, occasionally author's expense. C. P. Morehouse.

Morrow (William) & Co., Inc., 386 4th Ave., New York. Novels (75,000 up), literary and popular; mystery stories. Juvenile fiction. 5 years up. Non-fiction; biography, history, economics. Royalties, outright purchase. Frances Phillips.

Mosby (The C. V.) Co., 3523 Pine Blvd., St. Louis. (35 titles yearly.) Medical, dental, pharmacy, nursing, psychology, surgery books; college texts on biology, chemistry, bacteriology, health, psychology, etc. 10 per cent royalties, rarely author's expense. Paul Knabe.

National Publishing Co., 239 S. American St., Philadelphia. Religious books, Bibles, Bible studies, biography, general works. Juvenile non-fiction, preferably Bible stories. Royalties, seldom outright purchase. Harry V. Meyer.

Nelson (Thomas) & Sons, 381 4th Ave., New York. (35 titles yearly.) Juvenile fiction and non-fiction, all ages; fairy tales. Religious works. Textbooks for supplementary reading, college textbooks, classical collections. Dictionaries, encyclopedias. Royalties.

Nervous & Mental Disease Pub. Co., 3617 10th St., N. W., Washington, D. C. Monographs on nervous and mental diseases. 10 per cent royalties. Wm. A. White, M.D., and Smith Ely Jelleffe, M.D.

Newson & Company, 73 5th Ave., New York; 2500 Prairie Ave., Chicago. (6 titles yearly.) Textbooks, supplementary readers, teachers' books. Royalties.

New York Labor News Co., 45 Rose St., New York. Books on labor, Socialism, and allied subjects.

Nichols (C. A.) Publishing Co., Springfield, Mass. Historical, educational books; standard works.

Noble & Noble, Publishers, Inc., 76 5th Ave., New York. (10 titles yearly.) Non-fiction, adult and juvenile. Debates, public speaking, anthologies. Textbooks; English, ethics, geography, hygiene, history, Latin, teachers' helps. Royalties; sometimes outright purchase. G. Clifford Noble, Pres. and Treas.; J. Kendrick Noble, V-Pres. Stanley R. Noble, Secy.

Northwestern Press (The), 2600 Portland Ave., Minneapolis, Minn. Entertainment material; plays for high-school, college, societies, and general amateur production. Outright purchase.

Norton (W. W.) & Co., 70 5th Ave., New York. (40 titles yearly.) Novels; not afraid of first or so-called "high-brow" novels. Non-fiction; psychology, philosophy, etc. College textbooks. Royalties. W. W. Norton, M. D. Herter Norton; Helen Lincoln, Asst.

Open Court Publishing Company, 149 E. Huron St., Chicago. (1 to 12 titles yearly.) Philosophy, religion, technical works. Outright purchase or author's expense. Mrs. Mary Hegeler Carus.

Orange Judd Publishing Co., 15 E. 26th St., New York. (15 titles yearly.) Agricultural, garden, handicraft works, textbooks. Royalties.

Oxford Book Company, Inc., 381 4th Ave., New York. Consists high-school text-books, visual aid texts, review books, drill books, work-books; educational devices. Invites submission of MSS. Royalties or outright purchase. M. H. Kessel.

Oxford University Press, 114 5th Ave., New York. (250 titles yearly.) Non-fiction; biography, music, medicine. Textbooks, classical collections, dictionaries, Bibles. Juvenile fiction and non-fiction. Royalties.

Page (L. C.) & Company, 53 Beacon St., Boston. (50 titles yearly.) Novels (60,000 to 80,000); literary quality, popular appeal, uplift. Juvenile fiction (50,000 to 70,000), 6 to 16 years. Non-fiction, adult; travel, handicraft, fine arts, music, inspirational, anthologies. Gift books; art, travel, music. Royalties, outright purchase.

Paine Publishing Co., 40 E. 1st St., Dayton, Ohio. (50 titles yearly.) Plays, entertainments, especially 3-act plays for high-schools, churches, clubs. Outright purchase.

Penn Publishing Co. (The), 925 Filbert St., Philadelphia. (30 to 40 titles yearly.) Novels (75,000 to 100,000), all types. Non-fiction; travel, biography, history, science, education, business, sports. Plays, entertainments. Juveniles, 7 to 15 years (45,000 to 70,000); rarely fairy tales. Royalties or outright purchase. F. W. Shoemaker.

Perth Company, (The), 393 7th Ave., New York. Books of military nature. (Considering no MSS. now.)

Phoenix Press, 443 4th Ave., New York. (6 to 12 titles yearly.) Ranch Western novels. Outright purchase. E. Warrels.

Pitman Publishing Corp., 2 W. 45th St., New York. (100 titles yearly.) Textbooks; scientific, technical, arts-and-crafts, vocational, commercial, educational, business; technical works. 10 per cent royalties. F. G. London.

Platt & Munk Co. (The), Inc., 200 5th Ave., New York. (10 titles yearly.) Juvenile fiction, ages up to 12. Educational books. Outright purchase.

Pratt (John Lowell), Publisher, 67 W. 44th St., New York. Non-fiction only; books with semi-popular appeal. Royalties.

Prentice-Hall, Inc., 70 5th Ave., New York. (50 to 60 titles yearly.) College and high school textbooks in fields of liberal arts, sciences, commerce. Legal and quasi-legal books; looseleaf tax and legal services. Business books. Royalties.

Presbyterian Board of Christian Education, (The Westminster Press). Witherspoon Building, Philadelphia. Religious textbooks. Rev. John T. Faris.

Princeton University Press, Princeton, N. J. (25 titles yearly.) Non-fiction; literary criticism, philosophy, science, art, government, economics, history. Royalties or author's expense. Paul G. Tomlinson, director, Frank D. Halsey, Asst. director.

Pustet (F.) Company, Inc., 14 Barclay St., New York. (5 titles yearly.) Roman Catholic religious books. 10 per cent royalties or author's expense.

Putnam's (G. P.) Sons, 2 W. 45th St., New York. (125 to 150 titles yearly.) Novels, all types (60,000 to 90,000). Non-fiction; travel, science, biography, exploration, etc. College textbooks. Successful New York plays. Juvenile fiction and non-fiction; fairy tales. Royalties. Henry Hart. (Associated with Minton Balch.)

Rand McNally & Co., 536 S. Clark St., Chicago. (20 titles yearly.) Juvenile fiction and non-fiction, all ages. Textbooks, poetry, gift books, translations, maps. Royalties, outright purchase; occasionally author's expense. Textbook and educational publications. C. B. Ulery. Juvenile and general, B. B. Harvery.

Random House, Inc., 20 E. 57th St., New York. (30 titles yearly.) Limited editions. General works, novels, plays, non-fiction. Does not read unsolicited MSS.

Recklar (J. C.) & Co., P. O. Box 631, Station C, Los Angeles, Cal. All books staff-prepared.

Red Label Reprints, 55 Fifth Avenue, New York. Reprint religious books only.

Reilly & Lee Co., 325 W. Huron St., Chicago. (20 to 30 titles yearly.) Novels; high literary quality, popular appeal. Non-fiction, adult and juvenile. Graduation and memory books. Juvenile fiction; fairy tales. Royalties. Esther Gould.

Reilly (The Peter) Co., 133 N. Thirteenth St., Philadelphia. (1 to 3 titles yearly.) Educational, medical, religious (mostly Catholic) books. Author's expense.

Reinhold Publishing Corp., 330 W. 42nd St., New York. Books on architecture and drawing. Royalties. (Successor to Pencil Points Press, Inc.)

Revell (Fleming H.) Co., 158 5th Ave., New York. (100 titles yearly.) Novels. Juveniles. Travel and religious works. Royalties. Philip L. Roberts.

Reynal & Hitchcock, Inc., 386 4th Ave., New York. Novels, high-grade, non-fiction; public affairs; social and natural science, history, biography. High-grade juveniles. Eugene Reynal; Curtis Hitchcock. Royalties.

Rodin Publishing Co., Inc., 200 W. 57th St., New York. Books on radio broadcasting. Submit synopsis first. Benson West, vice pres. Royalties.

Ronald Press Co. (The), 15 E. 26th St., New York. (50 titles yearly.) Law, science, sociology, psychology, education, business, technical engineering, industrial, aeronautical textbooks. Royalties.

Round Table Press, Inc., 354 4th Ave., New York. (12 to 15 titles yearly.) Religious books. Charles W. Ferguson. Royalties.

Rowe (The H. M.) Co., 624 N. Gilmor St., Baltimore, Md. Educational works, textbooks, reference works; bookkeeping, typewriting, English, commercial arithmetic, etc. Royalties. Chas. G. Reigner.

Row, Peterson & Co., Evanston, Ill. (25 titles yearly.) Textbooks for elementary and high schools. Supplementary reading for school use—fiction and informational non-fiction. Teaching aids. Plays for amateur production, full-length and one-act. Royalties or outright purchase. Edward M. Tuttle; Lee Owen Snook, drama department.

Rudge (William Edward), Publisher, 475 5th Ave., New York. (25 titles yearly.) Non-fiction, technical works, compiled reference works, reprints in fine editions, fine arts, illustrated books. Royalties, possibly author's expense.

Saalfeld Publishing Co., Akron, Ohio. (150 titles yearly.) Juvenile fiction and non-fiction, all ages (10,000 to 30,000). Outright purchase. A. L. Taylor.

Sadlier (Wm. H.) Inc., 11 Park Place, New York. (10 to 20 titles yearly.) Textbooks; history, geography, education. Royalties, outright purchase. F. X. Sadlier.

Sanborn (Ben.) H. & Co., 221 E. 20th St., Chicago. (25 titles yearly.) Textbooks. Royalties, occasionally author's expense. W. F. Young.

Saunders (W. B.) Company, W. Washington Sq., Philadelphia. (50 titles yearly.) Textbooks; medicine, surgery, veterinary, dentistry, nursing, science. Royalties. R. W. Greene.

Schirmer (G.) Inc., 3 E. 43rd St., New York. Music and educational books on music. Royalties or outright purchase.

- Scientific Book Corporation**, 15 E. 26th St., New York. (5 titles yearly.) Mechanical, scientific, industrial books; especially building. Royalties, outright purchase. Charles F. Lurcott.
- Scott, Foresman & Co.**, 623 S. Wabash Ave., Chicago. (10 titles yearly.) Textbooks. Royalties. Gilbert W. Kelly.
- Scribner's (Charles) Sons**, 597 5th Ave., New York. (200 titles yearly.) Novels (60,000 to 150,000). Juveniles (30,000 to 80,000). Non-fiction, adult; serious, religious. Textbooks. Short-story collections. Verse. Royalties.
- Shenandoah Publishing House, Inc.**, Strasburg, Va. (30 titles yearly.) Histories, biographies, genealogies. Royalties, outright purchase, author's expense. E. E. Keister.
- Silver, Burdett and Company**, 39 Division St., Newark, N. J. Textbooks for schools and college. Royalties. Robert D. Williamson, Ed. in chief; Chas. E. Griffith, music Ed.
- Simmons-Boardman Pub. Co.**, 30 Church St., New York. (6 titles yearly.) Technical books on rail, marine, air transportation, management subjects. Royalties, occasionally outright purchase. E. W. Shimmons.
- Simon and Schuster, Inc.**, 386 4th Ave., New York. (40 titles yearly.) Novels, high literary quality; exceptional mystery and detective; first novels. Non-fiction, adult; biography, adventure, autobiography. Games, novelty books. Translations. Royalties. Clifton Fadiman.
- Smith (Harrison) and Robert Haas, Inc.**, 17 E. 49th St., New York. (30 titles yearly.) Novels. Non-fiction. Juveniles. Invites submission of MSS. Royalties. Harrison Smith; Robert K. Haas.
- Smith (Peter)**, 347 5th Ave., New York. General publisher.
- Southern Publishing Co. (The)**, 601 Fourth Unit, Santa Fe Blv., Dallas, Tex. (10 titles yearly.) School textbooks. Royalties. J. L. Gragg.
- Southwest Press (The)**, 2007 Bryan St., Dallas, Tex. (15 titles yearly.) Non-fiction, adult and juvenile. Textbooks, volumes of poetry, short-stories, plays, translations. Fairy tales. P. L. Turner. Royalties.
- Stanford University Press**, Stanford University, Calif. (25 titles yearly.) Text and reference books; scholarly works, all types except fiction, verse or plays. Royalties; occasionally author's expense. Wm. H. Davis, editor.
- Stechert (G. E.) & Co.**, 31 E. 10th St., New York. Reprints of rare books. Foreign languages.
- Stokes (Frederick A.) Co.**, 443 4th Ave., New York. (100 titles yearly.) Novels, all types. Non-fiction, all types. Occasional technical works. Gift books, rarely poetry or collections of short-stories, occasional plays. Juvenile fiction and non-fiction, all ages. Welcomes new writers. Standard royalties and terms. H. W. Stokes.
- Studio Publications, Inc. (The)**, 381 4th Ave., New York. Finely illustrated works on fine arts, applied and decorative art, architecture and industrial design. Royalties or outright purchase. F. A. Mercer.
- Sunday School Board, Southern Baptist Convention**, 161 8th Ave., N., Nashville, Tenn. (20 titles yearly.) Religious non-fiction, adult and juvenile; religious textbooks, novels. Royalties. John L. Hill.
- Tomorrow Publishers**, 11 W. 42nd St., New York. Timely literature, pamphlets.
- United Lutheran Publication House**, 1228 Spruce St., Philadelphia. (12 titles yearly.) Juveniles. Sunday-school textbooks.
- University of California Press**, Berkeley, Calif. Scientific papers by faculty members. Serious works of scholarly nature considered from general authors. Royalties; occasionally author's expense. Samuel T. Farquhar.
- University of Chicago Press**, 5750 Ellis Ave., Chicago. (90 titles yearly.) Non-fiction; philosophy, law, philology, science, popular science, fine arts, politics, sociology, education, business, religion. Textbooks. Juvenile religious books. Royalties or author's expense. Gordon J. Laing.
- University of Minnesota Press**, 100 Wesbrook Hall, Minneapolis, Minn. (20 titles yearly.) College textbooks, contributions to literature and knowledge. Juvenile non-fiction. Translations. Royalties, subsidy, or author's expense. M. S. Harding.
- University of North Carolina Press**, Chapel Hill, N. C. (15 to 25 titles yearly.) Non-fiction, all types, especially Southern history, biography. Royalties or author's expense. W. T. Couch.
- University of Oregon Press**, Eugene, Ore. Textbooks, technical works. Manuscripts not invited. Eric W. Allen.
- University of Pennsylvania Press**, 3622 Locust St., Philadelphia. (25 titles yearly.)
- Vanguard Press**, 100 5th Ave., New York. Novels. Non-fiction, adult; biography, history, travel, popular science, music, politics. Reprints. Royalties. James Henle.
- Van Nostrand (D.) Co., Inc.**, 250 4th Ave., New York. (30 titles yearly.) College textbooks; business, engineering, scientific, technology. E. M. Crane.
- Viking Press, Inc. (The)**, 18 E. 48th St., New York. (50 titles yearly.) Novels, high literary standard. Non-fiction, adult, all types. Occasional verse, collections of short-stories. Juvenile books (15 to 20 titles yearly.) Royalties.
- Wagner (Harr) Publishing Co.**, 609 Mission St., San Francisco. (15 titles yearly.) Textbooks. Juvenile fiction, ages 8 to 12; non-fiction, 5 to 18. Royalties or author's expense. Harr Wagner.
- Wahr (George)**, Ann Arbor, Mich. Educational and technical books. Royalties.
- Warne (Frederick) & Co., Inc.**, 381 4th Ave., New York. Juveniles. Fiction and non-fiction, fairy stories. Adult non-fiction. Royalties.
- Warwick & York**, 10 E. Centre St., Baltimore, Md. Scientific books, education, psychology.
- Washburn (Ives), Inc.**, 411 E. 57th St., New York. (21 titles yearly.) Novels, serious works, memoirs. Royalties. Ives Washburn, Pres.
- Washburn & Thomas**, P. O. Box 131, Cambridge, Mass. (8 titles yearly.) Non-fiction; biography, essays, travel, etc. Royalties, or outright purchase. David W. Bailey.
- Watt (G. Howard)**, 1819 Broadway, New York. General publisher. Royalties.
- Webb Book Publishing Co.**, 55-79 E. 10th St., St. Paul, Minn. Practical farm and vocational books; textbooks in agriculture and home economics; books of general interest, particularly to the Middle West. Correspondence relating to MSS. welcomed; prefers synopsis or outline in advance. Royalties or purchase.
- West Publishing Co.**, 52 Kellogg Blvd., W., St. Paul, Minn. Law books.
- Westminster Press (The)**, Philadelphia. See Presbyterian Board of Christian Education.
- Wheeler Publishing Co.**, 2831 S. Park Way, Chicago. Elementary textbooks, especially readers, ages 6 to 10. Royalties. H. E. Wheeler.
- Whittlesey House**, 330 W. 42d St., New York. (Trade division of McGraw-Hill Book Co.) Non-fiction in fields of non-technical science, economics, serious biography, travel, etc. Prefers query in advance. Royalties. George W. Stewart.
- Whitman (Albert) & Co.**, 560 W. Lake St., Chicago. (10 to 20 titles yearly.) Juvenile fiction, ages 6 to 16; no fairy tales or verse. Outright purchase or royalty. Does not invite manuscripts, due to over-supply. F. D. Knapp.
- Wilde (W. A.) Company**, 131 Clarendon St., Boston. (10 titles yearly.) Juvenile fiction (40,000 to 50,000). Semi-educational or semi-supplementary reading. Non-fiction, adult and juvenile, history, travel, inspirational, religious. Gift books. Royalties.
- Wiley (John) & Sons, Inc.**, 440 4th Ave., New York. (100 titles yearly.) Technical books; sociology, engineering, business, etc. Royalties.
- Willert, Clark & Colby**, 440 S. Dearborn St., Chicago. (10 titles yearly.) Religious novels (over 50,000), any type. Distinctive non-fiction, preferably religious. Poetry. Royalties. R. L. Willett.
- Williams & Wilkins Co. (The)**, Mt. Royal and Guilford Ave., Baltimore, Md. (30 titles yearly.) Research works; science, agriculture, education, medicine, biology, bacteriology, chemistry, psychology, nature. Royalties. E. F. Williams.
- Wilson (H. W.) Co., Inc.**, 950 University Ave., New York. (35 titles yearly.) Bibliographical works for libraries and book sellers; reference books for debaters. Royalties. H. W. Wilson.
- Winston (John C.) Co.**, 1006 Arch St., Philadelphia. (75 titles yearly.) Non-fiction, adult and juvenile; all types. Textbooks; religious works; biography; social and political discussion; poetry; gift books; games. Royalties; authors' books. W. D. Lewis.
- Wise (Wm. H.) & Co.**, 50 W. 47th St., New York. Educational classics, standard modern sets.
- Woman's Press (The)**, 600 Lexington Ave., New York. Educational and religious volumes growing out of Y. W. C. A. organization. Royalties, occasional outright purchase. Rhoda E. McCulloch.
- Wood (Wm.) & Co.**, Mt. Royal and Guilford Aves., Baltimore. Division of The Williams & Wilkins Co. Medical books. Royalties.
- World Book Company**, 313 Park Hill Ave., Yonkers, N. Y. (20 titles yearly.) School and college textbooks. Royalties.
- World Syndicate Publishing Co.**, 1140 Broadway, New York. Bibles, dictionaries, Shakespeare, atlas, diaries, encyclopedia. Buys original MSS. for juvenile fiction books, ages 10 to 16. Outright purchase. Lillian Cahen.
- Yale University Press**, 143 Elm St., New Haven, Conn. (30 titles yearly.) Non-fiction, adult; biography, history, economics, government, sociology, art, literature, religion, science. Occasional volumes of poetry, drama. Royalties, occasionally outright purchase or author's expense. Eugene A. Davidson.

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NOVELS

Amour Press
 Appleton-Century Co. (D.), Inc.
 Atlantic Monthly Press
 Authors Pubs., Inc.
 Ballou (Robt. O.)
 Bobbs-Merrill Co.
 Boni (A. & Co.)
 Brown (Nicholas L.)
 Carlyle House
 Caxton Printers, Ltd.
 Clode (Edw. J.)
 Covici-Friede, Inc.
 Coward-McCann, Inc.
 Crime Club (The)
 Crowell (Thomas Y.) Co.
 Day (The John) Co.
 Dial Press, Inc.
 Dodd, Mead & Co.
 Doubleday, Doran & Co.
 Dutton (E. P.) & Co.
 Eyencourt Press
 Farrar & Rinehart, Inc.
 Godwin (William), Inc.
 Gotham House, Inc.
 Halsey Co. (The)
 Harcourt, Brace & Co.
 Harper & Bros.
 Henkle (Rae D.)
 Herder (B.) Book Co.
 Holt (Henry) & Co.
 Hopkins (John H.) & Son
 Houghton Mifflin Co.
 International Pubs. Co.
 Jewish Pub. Soc. of Amer.
 Kendall (Claude)
 Kenedy (P. J.) & Sons
 King (Alfred H.), Inc.
 Kinsey (H. C.) & Co.
 Knopf (Alfred A.), Inc.
 Lippincott (J. B.) Co.
 Little, Brown & Co.
 Long (Ray) & R. Smith
 Longmans, Green & Co.
 Loring & Mussey
 Lothrop, Lee & Shepard Co.
 Macaulay Co.
 Macmillan Co. (The)
 Macrae, Smith Co.
 McBride (Robt. M.) & Co.
 McClurg (A. C.) & Co.
 Minton, Balch & Co.
 Morrow (Wm.) & Co.
 Messner (Julian) Inc.
 Norton (W. W.) & Co.
 Page (L. C.) & Co.
 Penn Pub. Co.
 Phoenix Press
 Putnam's (G. P.) Sons
 Reilly & Lee Co.
 Revell (Fleming H.) Co.
 Reynal & Hitchcock, Inc.
 Scribner's (Chas.) Sons
 Simon & Schuster, Inc.
 Smith (Harrison) & R. Haas, Inc.
 Stokes (F. A.) Co.
 Vanguard Press
 Viking Press, Inc.
 Washburn (Ives), Inc.
 Watt (G. Howard)
 Willett, Clark & Colby

NON-FICTION

Abbott (William)
 Appleton-Century Co. (D.), Inc.
 Amer. Historical Soc.
 Amer. Writers' Press
 Atlantic Monthly Press
 Aurand Press
 Ballou (Robt. O.)
 Blakiston's (P.) Son & Co.
 Bobbs-Merrill Co.
 Boni (A. & C.)
 Brown (Nicholas L.)
 Carlyle House
 Cokesbury Press
 Columbia Univ. Press
 Covici-Friede, Inc.
 Coward-McCann, Inc.
 Crowell (T. Y.) Co.
 Day (The John) Co.
 Dial Press, Inc.
 Dodd, Mead & Co.
 Doubleday, Doran & Co.
 Dutton (E. P.) & Co.
 Eyencourt Press
 Farrar & Rinehart, Inc.
 Funk & Wagnalls Co.
 Gotham House, Inc.
 Greenberg, Publisher, Inc.
 Haldeman-Julius Pubs.
 Hale, Cushman & Flint, Inc.
 Harcourt, Brace & Co.
 Harper & Bros.
 Harvard Univ. Press
 Henkle (Rae D.)
 Holt (Henry) & Co.
 Hopkins (John H.) & Son
 Houghton Mifflin Co.
 International Pubs. Co.
 Jewish Pub. Soc. of Amer.
 Jones (Marshall) Co.
 Kendall (Claude)
 Knopf (Alfred A.), Inc.
 Laidlow Bros.
 Lippincott (J. B.) Co.
 Long (Ray) & R. Smith
 Longmans, Green & Co.
 Loring & Mussey
 Lothrop, Lee & Shepard Co.
 Macaulay Co.
 Macmillan Co. (The)
 Macrae, Smith Co.
 McBride (Robt. M.) & Co.
 McClurg (A. C.) & Co.
 Messner (Julian), Inc.
 Minton, Balch & Co.
 Morrow (Wm.) & Co.
 New York Labor News Co.
 Nichols (C. A.) Pub. Co.
 Noble & Noble
 Norton (W. W.) & Co.
 Open Court Pub. Co.
 Oxford Univ. Press
 Page (L. C.) & Co.
 Penn Pub. Co.
 Princeton Univ. Press
 Putman's (G. P.) Sons
 Reilly & Lee Co.
 Reynal & Hitchcock, Inc.
 Scribner's (Chas.) Sons
 Shenandoah Pub. House
 Simon & Schuster, Inc.
 Smith (Harrison) & R. Haas, Inc.
 Southwest Press
 Stanford Univ. Press
 Stokes (F. A.) Co.
 Tomorrow Publishers
 Univ. of Calif. Press
 Univ. of Chicago Press
 Univ. of Minn. Press
 Univ. of N. Carolina Press
 Vanguard Press
 Viking Press, Inc.
 Warne (Fdk.) & Co.
 Washburn (Ives), Inc.
 Washburn & Thomas
 Watt (G. Howard)
 Webb Book Pub. Co.
 Whittlesey House
 Wilde (W. A.) Co.
 Willett, Clark & Colby
 Wilson (H. W.) Co.
 Winston (John C.) Co.
 Yale Univ. Press

YUVENTILES

(*Indicates: Will Consider
Fairy Stories)

Abingdon Press (The)
 Amer. Baptist Pub. Soc.
 Antioch Press
 Appleton-Century Co. (D.), Inc.
 Atlantic Monthly Press
 Augustana Book Concern
 Beacon Press (The)
 Beckley-Cardy Co.
 Benziger Bros.
 Bloch Pub. Co.
 Bobb-Merrill Co.
 Boy Scouts of Amer.
 Bradley (Milton) L.*
 Brown (Nicholas L.)
 Burt (A. L.) Co.
 Concordia Pub. House
 Coward McCann, Inc.
 Crowell (T. Y.) Co.
 Cupples & Leon Co.
 Dodge, Mead & Co.
 Donehue (M. A.) & Co.*
 Doubleday, Doran & Co.
 Dutton (E. P.) & Co.*
 Farrar & Rinehart, Inc.
 Flanagan (A.) Co.*
 Friendship Press
 Gabriel (Samuel) Sons & Co.
 Goldsmith Pub. Co.
 Gospel Trumpet Co.
 Gray (Chas. E.) & Co.*
 Harcourt, Brace & Co.
 Harper & Bros.
 Houghton Mifflin Co.
 Jewish Pub. Soc. of Amer.*
 Johnson Pub. Co.
 Judson Press (The)
 Kendall (Claude)
 Kenedy (P. J.) & Sons
 Knopf (Alfred A.), Inc.
 Lippincott (J. B.) Co.
 Little, Brown & Co.*
 Long (Ray) & R. Smith
 Longmans, Green & Co.
 Loring & Mussey
 Lothrop, Lee & Shepard Co.
 Macaulay Co.
 Macmillan Co. (The)*
 Macrae, Smith Co.
 McBride (Robt. M.) & Co.
 McKay (David) Co.
 McLaughlin Bros.
 Messner (Julian), Inc.
 Minton, Balch & Co.
 Morrow (Wm.) & Co.
 Putnam's (G. P.) Sons*
 Rand, McNally & Co.
 Reilly & Lee Co.*
 Revell (Fleming H.) Co.
 Reynal & Hitchcock, Inc.
 Saalfield Pub. Co.
 Scribner's (Chas.) Sons
 Smith (Harrison) & R. Haas, Inc.
 Southwest Press*
 Stokes (F. A.) Co.
 United Lutheran Pub. House
 Univ. of Chicago Press
 Volland (The P. F.) Co.
 Wagner (Harr.)
 Warne (Fdk.) & Co.*
 Whitman (Albert) & Co.
 Wilde (W. A.) Co.
 World Syndicate Pub. Co.

TEXTBOOKS

Allyn & Bacon
 American Book Co.
 Amer. Library Assn.
 Antioch Press (The)
 Appleton-Century Co. (D.), Inc.
 Architecture Book Pub. Co.
 Atlantic Monthly Press
 Barnes (A. S.) & Co.
 Blakiston's (P.) Son & Co.
 Bobbs-Merrill Co.
 Bruce Pub. Co.
 Chemical Catalogue Co.
 Cokesbury Press
 Columbia Univ. Press
 Concordia Pub. House
 Croft's (F. S.) & Co.
 Day (The John) Co.
 Flanagan (A.) Co.
 Ginn & Co.
 Globe Book Co.
 Gregg Pub. Co. (Commercial)
 Hall & McCreary Co.
 Harcourt, Brace & Co.
 Harlow Pub. Co.
 Harper & Bros.
 Heath (D. C.) & Co.
 Herder (B.) Book Co. (Catholic)
 Hinds, Hayden & Eldridge, Inc.
 Holt (Henry) & Co.
 Home Corres. School (Writing)
 Houghton Mifflin Co.
 International Pubs. Co.
 International Textbook Co.
 (Business, Technical)
 Jewish Pub. Soc. of Amer.
 Keystone View Co.
 Lippincott (J. B.) Co.
 Little, Brown & Co.
 Long (Ray) & R. Smith
 Longmans, Green & Co.
 Lyons & Carnahan
 Macmillan Co. (The)
 McGraw-Hill Book Co.
 (Business, Science.)
 Merrill (Chas. E.) Co.
 Mosby (The C. V.) Co.
 (Medical)
 Newsom Co.
 Noble & Noble
 Norton (W. W.) & Co.
 Oxford Book Co.
 Oxford Univ. Press
 Prentice Hall, Inc.
 Putnam's (G. P.) Sons
 Rand, McNally & Co.
 Ronald Press Co. (The)
 Rose (The H. M.) Co.
 Row Peterson & Co.
 Sudier (Wm. H.), Inc.
 Sanborn (Benj. H.) Co.
 Saunders (W. B.) Co. (Medical)
 Scott, Foresman & Co.
 Scribner's (Chas.) Sons
 Silver, Burdett & Co.
 Southern Pub. Co.
 Southwest Press
 Stanford Univ. Press
 Univ. of Chicago Press
 Univ. of Minn. Press
 Univ. of Oregon Press
 Van Nostrand (D.), Inc.
 Webb Book Pub. Co.
 Wheeler Pub. Co.
 World Book Co.

MUSIC TEXTBOOKS

Barnes (A. S.) Co.
 Ditson (Oliver) Co.
 Fischer (J.) & Bro.
 Hinds, Hayden & Eldridge, Inc.
 Schirmer (G.), Inc.
 Silver, Burdett and Company

GAMES-NOVELTIES

Beckley-Cardy Co.
 Bugbee (The Willis N.) Co.
 Concordia Pub. House
 Gabriel (Samuel) Sons & Co.
 Graham (Chas. E.) & Co.
 McKay (David) Co.
 McLaughlin Bros.
 Simon & Schuster, Inc.
 Winston (John C.) Co.

TECHNICAL BOOKS

Amer. Photographic Pub. Co.
Appleton-Century Co. (D.), Inc.
Architectural Book Pub. Co.
Aude (Theo.) & Co. (Mechanics)
Baird (Henry Carey) & Co.
Bankers Pub. Co. (Finance)
Barner (A. S.) Co.
Barrows (M.) & Co. (Nursing)
Blakiston's (P.) Son (Medical)
Bowker (R. R.) (Book-Trade)
Bridge World (The), (Bridge)
Business Bourse (Economics)
Cameron Pub. Co. (Motion Pictures & Radio)
Caspar, Krueger Dory Co.
Chemical Cat'Ig. Co. (Chemistry)
Chicago Medical Book Co.
Clute (Willard N.) (Botany)
Davis (F. A.) Co. (Medical)
De La Mare (A. T.) Co. (Garden)
Derrydale Press (Sport)
Diehl, Landau & Pettit (Chess)
Drake (F. J.) (Mechanical)
Financial Pub. Co. (Business)
Franklin & Charles (Eng'g)
Harper & Bros. (Business)
Helburn (Wm.), (Architecture)
Henley (N. W.) (Scientific)
Hoer (Paul B.), Inc. (Medical)
Houghton Mifflin Co.
Johns Hopkins Press (Scientific)
Jones (Marshall) Co.
Judy Pub. Co. (Dogs)
Lauriat (Chas. E.) Co. (Nautical)
Lea & Febiger (Medical)
Lippincott (J. B.) Co. (Medical)
Macfadden Book Co.
Macmillan Co. (The)
McGraw-Hill Book Co. (Business, Science)
McKay (David) Co.
McVey (John Joseph)
Medical Art Agency (Medical)

**TECHNICAL BOOKS
(Cont.)**

Mosby (The C. V.) (Medical)
Nervous & Mental Dis. Pub. Co.
Orange Judd (Agriculture)
Pitman Pub. Corp.
Reinhold Pub. Corp. (architecture)
Rodin Pub. Co.
Rudge (Wm. Edw.)
Scientific Book Corp.
Simmons Boardman Pub. Co. (Transportation)
Stokes (F. A.) Co.
Studio Publications, (Fine Arts)
Wahr (George)
Warwick & York (Scientific)
Webb Book Pub. Co.
Wiley (John) & Sons, Inc.
Williams & Wilkins Co.
Wood (Wm.) & Co. (Medical)

TRANSLATIONS

Antioch Press
Architectural Book Pub. Co.
Day (The John) Co.
Dutton (E. P.) & Co.
Eyecourt Press
Farrar & Rinehart, Inc.
Greenberg, Publisher, Inc.
Harper & Bros.
Henkle (Rae D.)
International Pubs. Co.
Jewish Pub. Soc. of Amer.
Kendall (Claude)
Knopf (Alfred H.), Inc.
Macaulay Co.
Macmillan Co. (The)
Stechert (G. E.) & Co.
Univ. of Minn. Press

RELIGIOUS BOOKS

Abingdon Press (The)
Amer. Baptist Pub. Soc.
Amer. Tract Soc.
Association Press
Augustana Bk. Concern (Luth'n)
Beacon Press (The)
Benziger Bros. (Catholic)
Block Pub. Co. (Jewish)
Bobbs-Merrill Co.
Bruce Pub. Co.
Catholic Education Press
Cokesbury Press
Columbia Univ. Press
Concordia Pub. House (Lutheran)
Deseret Book Co. (Mormon)
Dutton (E. P.) & Co.
Extension Press (Catholic)
Gorham (Edwin S.), Inc.
Goetz Trumpet Co.
Harper & Bros.
Herder (B.) Book Co. (Catholic)
Houghton Mifflin Co.
International Pubs. Co.
Jewish Pub. Soc. of Amer.
Judson Press (The) (Baptist)
Kenedy (P. J.) & Sons (Catholic)
Lutheran Literary Board
Macrae, Smith Co.
Maestro Co. (The)
Meigs Pub. Co.
Missionary Education Movement
Morehouse Pub. Co. (Episcopal)
National Pub. Co.
Nelson (Thos.) & Sons
Open Court Pub. Co.
Pilgrim Press (Congregational)
Presbyterian Bd. of Christian Ed.
Pustet (F.) Co. (Catholic)
Reilly (The Peter) Co. (Catholic)
Revell (Fleming H.) Co.
Round Table Press, Inc.
Scribner's (Chas.) Sons
S. S. Board, So. Baptist Conv.

**RELIGIOUS BOOKS
(Cont.)**

United Lutheran Pub. House
Westminster Press (Presbyt'n)
Willet, Clark & Colby
Woman's Press (The)

REPRINTS

Appleton-Century Co. (D.), Inc.
Blue Ribbon Books, Inc.
Burt (A. L.) Co.
Chelsea House
Garden City Pub. Co.
Grosset & Dunlap
Inman (Maurice), Inc.
Modern Library, Inc.
Red Label Reprints
Rudge (Wm. Edw.)
Stechert (G. E.) & Co.
Vanguard Press
Wagner (Harr.)
Wise (Wm. H.) & Co.

LAW AND LEGAL BOOKS

Anderson (The W. H. Co.)
Bancroft-Whitney Co.
Banks & Co.
Banks-Baldwin Law Pub. Co.
Bender (Matthew) & Co.
Bisel (Geo. T.) Co.
Bobbs-Merrill Co.
Callaghan & Co.
Harlow Pub. Co.
Lawyers Co-Op. Pub. Co.
Prentice-Hall, Inc.
Ronald Press Co. (The)
West Pub. Co.

DON'TS OF SCIENCE FICTION

. . . By CONRAD H. RUPPERT

Editorial Director, Science Fiction Digest

THREE isn't any market for science fiction," authors continually cry. There is a fair market for good science fiction, but not much of one for most of the kind that's being printed nowadays. Like gangster stories, pseudo-scientific tales are suffering a decline in popularity, because the old plots are being rehashed too often.

No, I can't tell you what to write. You've got to use your own head for that. Pick ideas that are original, interesting, entertaining, and exciting, and maybe you'll hit the mark. I can tell you what not to write:

Don't save the world. Too many science fiction authors have menaced our poor planet with some sort of destruction or other. It doesn't get a reader's interest any more. Saving this rather worthless piece of real estate is a common, everyday occurrence to the science-fiction fan, and it certainly would be a welcome relief if some author finally did blast the earth out of existence.

Don't send your hero to Mars, or Venus, or any other planet, and there have him marry a princess after a lot of hectic adventures. That went out of style years ago.

Don't have your scientist invent some contraption which takes him to another planet, or into another dimension, and then strand him there, leaving the poor assistant behind on earth to be charged with murder. Jails are full of mythical assistants in those straits.

Don't try imitating A. Merritt. You can't do it. Lots of authors have tried, but they didn't become

popular until they started writing in their own style.

Don't use the Frankenstein theme. It's been overplayed. If all the scientists who created monsters which later decided to try destroying their creators ever had a convention, we'd probably find Madison Square Garden jammed to the roof, with enough left over to fill another convention hall. Mrs. Shelley must be squirming in her grave over the way her theme has been mistreated.

Don't, if you take your hero to another planet, have the inhabitants communicate by telepathy. It's mighty tiresome to hear how Hero Soando arrives on Mars, and when he meets the first Martian gets a telepathic message which he understands perfectly.

Don't have inhabitants of other planets speak English unless you can give a very convincing and original explanation of that impossibility.

Don't attempt to explain the riddle of Atlantis. It's been rather overdone. The first few stories of that type were all right, but now it is becoming bore-some to read another account of how Atlantis or Mu flourished, and then was destroyed.

Don't have your scientist discover a synthetic gold with which either he or some villains plan to flood world markets. Our depression is bad enough now.

Don't try brain transplanting. Apes with human brains, *vice versa*, and similar combinations, were old ideas before any science fiction magazine appeared.

Now that you've absorbed the biggest *Don'ts*, sit down, think—try anyway—and when you hatch out an idea that's original, well, you've gone a long way toward writing a good science-fiction story.

THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Real Western, 165 Franklin St., New York, is a companion magazine to *Double Action Western* devoted to Western fiction and published under the banner of Winford Publications. It is reported to be wide open for material. Rates by arrangement.

The Halsey Company, Publishers, 545 Fifth Ave., New York, write: "We are in the market for sophisticated sex novels, romantic novels, etc. Good advance royalties, with general Authors' League contract, are promised for available material."

Direction, P. O. Box 555, Peoria, Ill., is announced as a quarterly devoted to quality fiction, articles, verse, drama, and criticism. "Each issue will present a balanced group of internationally known writers and young writers," writes Kerker Quinn, editor. "Payment is made upon publication, and by individual agreement with the author."

Modern Mechanix and Inventions, 529 S. 7th St., Minneapolis, "is a good market for personality stories about outstanding men in the industrial and scientific fields," writes William J. Kostka, editor. "We also want stories on hazardous occupations. For such articles we prefer interviews with some one actively engaged in hazardous work. Articles describing the manufacture of common necessities, such as matches, toothpicks, and pins, are always welcome. Newspaper men will find with us a good opportunity for articles built around news events. In all cases, good selections of photographs and sometimes diagrams are needed. We are always looking for new writers." This magazine pays good rates on acceptance and is prompt in reporting on material.

Western Aces, 67 W. 44th St., N. York, is a new magazine issued by Magazine Publishers, Inc., A. A. Wyn, editor. It uses Western outlaw fiction principally in novelette lengths, although some short-stories also will be purchased. Rates, 1 to 2 cents a word on publication.

Airwoman, Room 803, 551 Fifth Ave., is a new monthly magazine for women flyers. It desires short articles of interest to this class of readers. Rates not stated.

The Shadow Magazine, 79 7th Ave., New York, claims to be the outstanding magazine of the day furnishing a wide-open market especially for new and unknown writers. It wants detective stories paced for the modern reader. John L. Nanovic, editor, writes: "Detectives or police officers may be the heroes; the villain must always be a crook. Our pages do not cater to the criminal; do not show how crime is done, but how it is uncovered. We keep away from crooked police officials or detectives and are not interested in stories of gangsters. What we want are stories of clever detective work done by officials who are not afraid to risk their lives in the performance of their duties. Lengths should not exceed 6000 words and may start from as low as 1500." Good rates are paid on acceptance by this Street & Smith magazine.

Mystery Novels has been sold by Doubleday Doran & Co. to Winford Publications, 165 Franklin St., New York. The magazine will feature one full-length novel and several shorts of a weird nature. Rates by arrangement. The fate of *Star Novels* and *Love Novels*, published by Doubleday Doran & Co., is still undetermined.

Columbia, New Haven, Conn., John Donahue, editor, replying to a contributor's report that payment was received on publication, writes: "It is our policy to pay on acceptance, bills being paid an average of twice a month. Our financial setup requires three signatures on the checks and these men live in different cities. There is occasionally on that account some delay, particularly when one of the signers happens to be out of town. It is possible that someone was paid at the same time, or even shortly after publication. This could happen if the manuscript was received shortly before the dead-line for an issue and put into that particular issue. We in no case deliberately delay payment until publication."

Robert Speller, formerly of the Mohawk Press, is reported to be starting a book company at 2 W. 45th St., New York. Although not ready to consider manuscripts, he will welcome correspondence from novelists who may have book manuscripts to submit about January 1.

Advance, 55 W. Third St., New York, is a companion magazine to *Breezy Stories and Youngs*, published by the C. H. Young Publishing Company and under the editorship of Phil Painter. It uses short-stories of current or historical theme, about 1000 words in length, also brief articles, editorials, and cartoons. Payment is on publication at 1 cent a word.

Phoenix Press, 443 Fourth Ave., New York, is the new title adopted by the book publishing firm first announced as *Outlet Book Company*. It will publish from six to twelve volumes yearly, and is concentrating on ranch Western novels. A flat payment of from \$100 to \$200 per novel is made for the book rights to material. E. Wartels is editor.

The P. F. Volland Co., Joliet, Ill., which formerly published juvenile books, writes that it has discontinued book publishing completely and is now engaged in issuing greeting cards only.

Rodin Publishing Co., Inc., 200 W. 57th St., New York, is interested primarily in book manuscripts that deal with some phase of radio broadcasting apart from the technical side. Radio drama, radio continuity, program analysis, radio speech, and the like, are preferred subjects. It is requested that writers send a brief synopsis before submitting material. Payment is by royalties.

American Astrology, 1472 Broadway, New York, is in the market for astrological articles 3000 to 5000 words in length and short-stories of astrological theme within similar limits. "Nothing mystical, psychic, or spiritualistic is desired," writes Paul G. Clancy, editor. "The keynote of the magazine is practical knowledge applicable to every-day life. Payment for material is at 1 cent per word on publication."

Greater Western, 220 W. 42nd St., New York, is a new magazine issued by Ranger Publications and devoted to the type of fiction indicated by its title.

Atlas Rota, Excelsior Life Bldg., 36 Toronto St., Toronto, Ont., Canada, is a new 100-page monthly which is said to be open for material, although rates and methods of payment are not at hand. Short shorts and short-stories up to 5000 words, fact features, photos, cartoons, and short humor will be used; no serials for the time being. J. C. Peters is editor.

The Beckley-Cardy Company, educational book and greeting-card publishers, will move on January 1 from 17 E. 23d St. to 1632 Indiana Ave., Chicago.

Western Round-Up, 37 W. Eighth St., New York, has been temporarily suspended, but will resume publication with a December issue.

Universal Magazine, 314 Gideon St., Philadelphia, has abandoned plans for publication. All manuscripts are being returned, writes Leo Konopka, editor.

Esquire, 919 N. Michigan Ave., Chicago, returned the contribution of a feminine author with the terse comment, "No dames." This means, according to reports made to other contributors, that it will not use stories or articles by women authors.

Economic Forum, formerly at 66 W. 12th St., has moved to 51 Pine St., New York.

American Botanist, published by Willard Clute & Co., Butler University, Indianapolis, is a quarterly using short manuscripts on the subject indicated by its title. Payment is made only in subscriptions.

The Rebel Magazine, 105½ W. Eighth St., Little Rock, Ark., is a revival of the one-issue-old quarterly *Southernesque*. Arthur Halliburton, of the editorial staff, writes that it will be devoted to honest representation of the South, in stories, verse, and fiction. It will appear monthly, but at present is not able to pay for material. Factual exposes will be a special feature.

Scope, 120 W. 28th St., Bayonne, N. J., desires to make it known that it is in need of stories of a proletarian nature up to 3500 words for its second issue. Poetry also is used. No payment is made.

Frederick Gardner, editor of Newsstand Publications, has been appointed editor-in-chief also for Teck Publications, 222 W. 39th St., New York. Both magazines of this company, *Wild West Stories* and *Complete Novel Magazine* and *Amazing Stories*, are stocked up until after the first of the year.

All America Sports Magazine, Madison Square Garden Arcade, New York, is closed for the consideration of material until after January 1st.

The Methodist Book Concern, 420 Plum St., Cincinnati, Ohio, informs contributors that it has not been possible to pay for material in all cases within 60 days of acceptance, as announced. Checks, however, are mailed out as soon after this period as possible, and usually well in advance of publication. Magazines of this group are *Classmate*, *Picture Story Paper*, *Portal*, and *Target*.

A Year Magazine, 721 Spruce St., Philadelphia, has been suspended.

Great Detective, 151 Fifth Ave., New York, has been discontinued.

The Bronzeman, 65 E. 35th St., Chicago, a magazine devoted to Negro interests, apparently has been discontinued. Mail is returned by the post office.

Complete Detective Novel Magazine, 222 W. 39th St., New York, of the Teck group, has been discontinued.

Danger Trails (Dell) has been discontinued.

PRIZE CONTESTS

In our September issue, we carried the announcement of a prize contest conducted by *Marvel Tales of Science and Fantasy*, Everett, Pa. The correspondent who furnished this item failed to enumerate all of the conditions, one of which—if we had known it—would have barred the item from publication in THE AUTHOR & JOURNALIST. Readers who submitted manuscripts in this contest were informed that each entry must be accompanied by two eight-month subscriptions to the magazine. THE AUTHOR & JOURNALIST

regards contests in which entrants must qualify by accompanying manuscripts with subscriptions—whether for six months at \$1 or for larger amounts—as rackets pure and simple. It is obvious to anyone who studies the mathematics of the situation that the sponsors of such contests expect to pay the prizes out of money thus collected from contestants, incidentally increasing their subscription lists. Such a contest is in its essence a camouflaged lottery.

The Biosophical Review, 310 Riverside Drive, New York, edited by Frederick Kettner, announces a \$50 award for the best essay on the subject, "Can Human Nature Be Changed?" The essay is to be between 1000 and 1500 words in length. Contest closes February 15, 1935. The contest announcement points out that many people believe today that human selfishness is the main cause of the widespread chaos in society. The question is regarded as a challenge to humanity.

The Writers' Studio Magazine, 36 Castlefield Ave., Toronto 12, Canada, is offering \$15 in prizes in a short-story contest ending December 15, 1934. A poetry competition also is being conducted.

Psychology Magazine, 1450 Broadway, announces a prize of \$35 for the best account of "the most exciting or interesting experience that you ever had, or know of personally." "It will be especially interesting to *Psychology* readers if your experience is affected by some phase of applied psychology," writes Miss Eldora Field, managing editor. Non-prizewinners will be published at regular rates, if acceptable. The closing date is not stated. Address Exciting Story Contest Editor.

Super Pyro Anti-Freeze announces a contest with prizes ranging from \$1000 to \$5, 478 in all, for the best slogans, not exceeding 10 words, applying to the feature of this product which the contestant considers most important. It is required that entries be written on official contest entry blanks obtainable from Super Pyro service stations or the U. S. Industrial Alcohol Co., 60 E. 42nd St., New York. Closing date, November 30, 1934.

Popular Detective, 570 Seventh Ave., New York, of the Standard Magazines, Inc., group, announces a brand new idea in contests. Leo Margulies, editorial director, thus explains the plan: "Writers will be paid for the number of words *not written*, rather than for the number of words written. The contest will cover mystery and detective short short-stories of 1000 words or less. In other words, we will pay 5 cents a word for each word—on the basis of the thousand-word limit—that is not written. If the story is 300 words in length, the author will be paid for 700 words, etc. Minimum payment, however, will be \$10, even though the story contains the full thousand words. Winning stories will be published in each issue and everyone is invited to compete. Send stories in promptly and address them to the Short Shorts Contest."

The Family Circle, 400 Madison Ave., New York, offers various contests, with prizes ranging from \$1 to \$10. For example, it pays \$10, \$5, and several \$1 prizes for ideas on food or some homemaking subject, which are illustrated on a page entitled "Food for Thought." Again, there are several prizes of \$1 and \$5 for four-line verses including the names of at least two items sold in the chain store where subscriber obtains the publication.

William Targ, 104 W. Chicago Ave., Chicago, a bookseller, has announced that he will award a \$50 prize for the best 10,000-word essay on "The Book Collecting Hobby." It must deal with the subject from the standpoint of rare books and fine editions. The closing date is not at hand. Further details may be secured by writing to the above address.



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Should your novel be unsalable as submitted, my knowledge of publishers' requirements enables me to give you practical revision and replot suggestions for reworking the material into salable form. I render a detailed constructive criticism with every manuscript that is unsuitable for recommendation to editors.

We of course also handle magazine fiction and articles. During September we effected 81 magazine sales for our clients—3 novel-lengths, 2 serials, 22 novelettes, 45 short stories, 9 articles.

With nearly fourteen years successful experience in selling manuscripts, I feel that I can help you with your writing and selling problems. This practical professional help is available at the nominal reading fee of \$2.00 on manuscripts up to 4000 words and 50c per thousand if longer. Books: \$1-60,000 words, \$15.00; \$1-80,000 words, \$17.50; \$1-100,000 words, \$20.00. The commission on American sales is 10%; on foreign sales, 15%. Reading fees waived when we've sold \$1,000 worth of your manuscripts.

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Springfield, Mass.

GREETING CARD DEPARTMENT

BY DORIS WILDER

"We're still in the market for Every Day and Christmas greetings," writes E. W. Beach, editor of The Bromfield Publishers, Inc., 12 High St., Brookline Village, Mass. "But we are only selecting material which will warrant a large production." This, of course, means that a sentiment, to find a market with Bromfield at this time, should be expressive of a thought which could appropriately be sent to practically the entire list of one's relatives, friends and acquaintances. It should not be for such limited subjects as "Your Christmas Birthday," "Your Airplane Trip," "Congratulations on the Arrival of Twins," etc., but universal in appeal. It would be well to omit use of the limiting words, "I," "Me," "Us," "Mine," "Ours," etc. "You" and "Yours" are applicable to either individual or group, of course. Mrs. Beach maintains a high qualitative standard, so don't waste postage sending her the trite "Christmas Cheer—Glad New Year" type of thing. 50 cents a line.

Ralph N. Cardozo of Buzzo-Cardozo, 2503 W. 7th St., Los Angeles, writes: "Will be ready for Christmas sentiments the first of December, Every Day sentiments the first of January." 50 cents a line.

You have to be good to get a check from The Gibson Art Co., 233-241 W. Fourth St., Cincinnati, O., these days. "We are buying so little," the editor, E. M. Brainerd, explains. The printed card with which rejects from Gibson are returned has the following check-list of reasons why manuscript is returned: "Too long," "Too 'poetic,'" "Not buying at present," "Not up to standard," "Small sale," "Overstocked with same ideas." "Not a greeting." The reason perhaps most likely to be checked is "Overstocked with same ideas." 50 cents a line.

R. R. Heywood Company, Inc., 263 Ninth Ave., New York, was to be in the market for Christmas material about November 1. Recent communications have been signed by E. Gorsberg. "Short and impersonal," is the cue from this editor. 50 cents a line.

"We are now in the market for the following Christmas Relations," writes M. H. Fuld of Julius Pollak & Sons, Inc., 141-155 E. 25th St., New York. His list goes thus: Mother, Father, Daughter, Brother, Son, Sweetheart, Friend, Sister, Wife, Husband, Niece, Nephew, Uncle, Aunt, Pal, Parents. Mr. Fuld also is interested in reviewing general Christmas verses. "Do not use the word 'I' or 'We' but be sure to make them general," he cautions. He also says that the company does not use any comic verses, and that he does not want sentiments which must be "matched up" with particular designs in order to be effective. 50 cents a line.

Gatta Engraving Co., 52 Duane St., New York, N.Y., is in the market for general, relation, and personal Christmas, and general Birthday material. Hannah Trauring, editor.

O. Landgraf of the Greeting Card Division of White & Wyckoff Mfg. Co., Holyoke, Mass., probably by now is buying Christmas, New Year and Thank You sentiments. 50 cents a line.

Theodore Markoff, editor of The Japanese Wood Novelty Co., 109-119 Summer St., Providence, R. I., was still in the market for Every Day greetings at last information. Occasionally a novelty may find a home with Mr. Markoff—that is to say, a sentiment which depends for its effectiveness upon some word-play tying in with the design. 25 cents a line.

Answers to Queries Received By the Department Editor:

Wondering.—Frankly, I advise against submitting verses under the Gartner & Bender plan as outlined

in our September issue, whereby this company keeps on file copies of all material sent it, accepting numbers perhaps many months later "subject to previous sale." It seems to me that this plan is not fair to other editors, who risk making mistakes by immediate acceptance or rejection of sentiments, and who read copy in the belief that it is not simultaneously under consideration elsewhere. It also seems to me that the plan imposes an unwarranted burden of checking and rechecking records on the author, and that the margin of possible clerical error on the part of both firm and writer is too great. The chance of duplicate sales being made, necessitating embarrassing explanations and inconvenient adjustments is unduly large. If you do submit work under the G. & B. plan, it might be well to specify on each sentiment submitted that it is for use only upon receipt of release signed by the author. All work which I personally submit to Gartner & Bender hereafter will be offered "subject to immediate acceptance or rejection" and will not be submitted to any other editor until it has been returned to me. It is to be hoped that G. & B., aware of the disfavor with which this plan is being regarded among both writers and other editors, will abandon it.

D.L.S..—Christmas material of general appeal, such as could be used either for boxed assortments or for individual cards, is the most readily salable. Birthday greetings hold second place, and "cheer up" messages for folks who are ill rank third. The beginner will do well to build up a good stock of these before he spends much time and postage on the more specialized and occasional cards.

Iowa.—No, you do not have to be an artist yourself, nor to hire one, if some sentiment you have in mind requires a particular illustration or design to "put it over." Sometimes I describe the idea; sometimes I make a crude pencil outline-drawing right on the manuscript sheet. The various companies have staff artists qualified to develop the author's suggestions.

Learner.—When the editor said of your sentiment, "not a greeting," he probably meant that your verse was third person and not second person. Sentiments must be personal messages, not attractive descriptions. Try putting "you" religiously into each verse you write and see if that does not help.

Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912, of The Author & Journalist, Published Monthly at Denver, Colorado, for October 1, 1934

Before me, a notary public in and for the State and County aforesaid, personally appeared Willard E. Hawkins, who, having been duly sworn according to law, deposes and says that he is the editor of *The Author & Journalist*, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

- That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, *The Author & Journalist Publishing Co.*, Denver, Colo.; Editor, Willard E. Hawkins, Denver, Colo.; Managing Editor, None; Business Manager, John T. Bartlett, Boulder, Colo.
- That the owner is: *The Author & Journalist Publishing Co.*, Denver, Colo.; Willard E. Hawkins, Denver, Colo.; John T. Bartlett, Boulder, Colo.; Queenabelle S. Hawkins, Denver, Colo.; Margaret A. Bartlett, Boulder, Colo.
- That the known bondholders, mortgagees, and the security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.
- That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; and also that the said two paragraphs contain statements embracing affairs of full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

WILLARD E. HAWKINS, Editor.

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My commission expires September 19, 1937.

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DOLLARS FROM NEWS ITEMS

BY CHARLES OLIVE

I HAVE made hundreds of easy dollars by writing up ideas which I have run across in little news items. Any person able to express himself in fair English can write and sell these articles.

The most important requisite is to know your markets—to know where you can sell this and that. THE AUTHOR & JOURNALIST will give you the necessary information. I clip the market items I want and classify them in a scrap book. When I run across a newspaper notice which I believe will produce a salable manuscript, I select half a dozen possible markets, then secure the necessary information and write my article. News items about practical inventions, new methods of doing things, unique ways of earning money, etc., usually make salable articles.

Herewith are a few concrete examples: A newspaper notice told about a man who invented a coaster wagon for kids, then began to manufacture it and thus got started on the road to wealth. I wrote to the man for a picture and more detailed information, and the resulting article sold for \$15 to a monthly magazine read by opportunity seekers (*Opportunity*, not now published).

A local paper had a little item about a youth who was attracting considerable attention with his unique wood carvings. I called on him and got an interesting story with four fine photographs. I sold the article to David C. Cook Publishing Co., Elgin, Ill., for \$25.

A little later I read a notice about a cooperative farmers' laundry which was making a big success. I wrote to the manager for the facts and asked if he had any photographs which he could spare. He promptly sent me the figures relating to the business of the laundry and included two good pictures. I had no difficulty in selling this article to *Farm Journal*, Philadelphia, Pa., for \$15.

I found a newspaper item about a farmer who was making an unusual success with hogs and clover. Through a little correspondence I secured complete information and several pictures. The material made a dandy article which I sold to a first-class farm paper for \$25.

Another news item merely suggested to me the use of material which I already possessed. It told of a boy who had made his own enlarging camera. I had made a much better one myself, and I wrote a careful description of its construction, supplementing the description with a rough pen sketch. I sold this article for \$10 to *Popular Mechanics*, Chicago, Ill.

These examples are sufficient to show how material for all kinds of little articles may be secured at little cost and trouble. These articles are profitable and often can be prepared and written in spare time.

LITERARY MARKET TIPS In the Trade, Technical and Class Journal Field

Starchroom Laundry Journal, formerly at 415 Commercial Square, Cincinnati, has been purchased by the Reuben Donnelley Corporation, Chicago. Editorial and business offices, however, will be at 305 E. 45th St., New York.

Laundry Age, now located at 330 W. 42d St., instead of 1478 Broadway, New York, wrote a contributor recently: "We are in need of specific brass-tack features for our Dry-Cleaning Department. What we would like to have is an array of actual figures in what has been or can be accomplished in converting laundry customers into patrons of the dry-cleaning department. This subject has been covered in *Laundry Age* in a general way, but we would prefer to get down to cases and show what a dry-cleaning customer is worth, and frequency of patronage." Other suggestions were for articles relating to operating costs for the dry-cleaning department, or to production efficiency in the plant. J. M. Thacker is editor.

National Carbonator and Bottler, Industrial Life Bldg., Atlanta, Ga., is in the market for features of 1000 to 1200 words and two or three photos, relative to some outstanding bottling plant merchandising idea—sales methods, advertising, economy of plant arrangement, etc.—from purely independent bottling plants (that is, as opposed to holders of the more common franchises, such as Coca Cola, Dr. Pepper, etc.) One-half to 1 cent a word is paid on publication.

Refrigeration, 711 Glenn St., N. W., Atlanta, Ga., wants articles on the merchandising of ice refrigerators by ice companies—articles that tell the how, why, results, etc. Payment is made on publication at \$4 a column. Hal Reynolds is editor.

Keystone, Mt. Airy P. O., Philadelphia, is reported nearly a year behind in payments to contributors.

Progressive Grocer, 161 Sixth Ave., New York, has been very slow of late in reporting upon manuscripts. In accepting an article, this publication always sends a statement of purchase, in duplicate, stating the amount to be paid for the article. The writer signs the original and returns it to the editor, retaining the duplicate for his files. A commendable system.

Dry Goods Economist, 239 W. 39th St., New York, pays no attention to letters concerning articles long unreported on, according to the report of one contributor, who also complains that short articles are frequently never returned, never paid for, never "explained." C. K. MacDermut, Jr., is managing editor.

Dress Accessories, 1170 Broadway, New York, after a couple of months of buying, now has enough material to last for several issues. Lee R. Shope is editor. Payment is made on publication at $\frac{1}{4}$ cent a word.

Book Business, 75 West St., New York, announced as a weekly newspaper for the book trade some months ago, is reported not to have made any report on manuscripts submitted. Wallis Howe is publisher, editor, and sole owner.

The Gasoline Retailer, 54 W. 74th St., New York, is a tabloid-style trade newspaper which pays \$2 per column of 600 words. John H. Burke, associate editor, promises: "As soon as we are able to select correspondents in various sections, we will give them protected territories." Correspondents writing for this publication should expect a large percentage of their copy to be discarded, while the word rate is such that net return is practically certain to be ridiculously low. The publication uses news material of all sorts relating to the super-service station trade.

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The Retail Druggist, 250 W. Lafayette Blvd., Detroit, Mich., is not buying any outside material at this time, according to word from E. N. Hayes, editor.

Tobacco World, 236 Chestnut St., Philadelphia, returning an article, wrote: "Sorry, we cannot purchase feature material at this time."

Western Confectioner and Ice Cream News, formerly at 853 Howard St., San Francisco, has been purchased by the Occidental Publishing Co., 420 S. San Pedro St., Los Angeles. Robert J. Pritchard is editor.

Electrical Dealer, 360 N. Michigan Ave., Chicago, is now being edited by Stanley A. Dennis, formerly editor of *Electrical Record*.

National and American Miller, 628 W. Jackson Blvd., Chicago, has absorbed *Millers Review and Feed Forum*, long-established publication of Atlanta, Ga.

Plastic Products and Plastics Guide Book have been purchased from the Plastics Publications, 420 Lexington Ave., New York, by Breskin & Charlton Publishing Corporation, 425 Fourth Ave., which will issue the two as one publication, *Modern Plastics*, a monthly. Alan S. Cole is general manager; Albert Q. Maisel, associate editor.

Wines and Spirits Merchandising, 125 E. 46th St., New York, is reported not to have paid for contributions used during the last ten months.

The Distributor and Dispenser, published for the Associated Manufacturers of Steel Beer Barrels, by the Roger Williams Co., 1608 E. 24th St., Cleveland, Ohio, has been temporarily suspended. Writes Alan Dayton: "The decision (to suspend) takes effect immediately after the September issue. If present plans materialize, publication will be resumed some time around the first of the year, possibly even earlier. In the meantime no manuscripts or photographs will be accepted for use in *The Distributor and Dispenser*, for there is already on hand enough material for several months' issues." Mr. Dayton promises to return any material at the request of the writer. If, however, it is satisfactory to the writer for material to be retained for possible later use, Mr. Dayton would like word to that effect.

Men's Wear, 8 E. 13th St., New York, is particularly interested in pictures and likes to tell all stories by means of pictures as far as possible. Stories accompanied by photographs usually get preference. H. J. Waters, editor, prefers that he be queried on all contemplated stories. Rates, generally on publication, are high.

Piano Trade Magazine, 20 E. Jackson Blvd., Chicago, Roy Waite, editor, reports, "Our own staff supplies everything."

Ceramic Industry, 59 E. Van Buren St., Chicago, is buying little material at present, and that must be of direct interest to its readers. James M. Lange is associate editor.

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